

# AIN'T MY BITCH

Words and Music by  
James Hetfield and Lars Ulrich

Tune down 1/2 step:

- ⑥=E $\flat$  ③=G $\flat$   
⑤=A $\flat$  ②=B $\flat$   
④=D $\flat$  ①=E $\flat$



Moderately fast Rock  $\text{♩} = 168$

w/ Rhy. Fill 1 (2nd bar only)

N.C.(E5)  
Gtr. I

G5

N.C.(E5)

Intro

Gtrs. I & II

*f*

P.M.

w/Rhy. Fill 1

P.M.

G5

N.C.(E5)

Gtrs. I & II

G5

N.C.(E5)  
Rhy. Fig. 1

P.M.

P.M.

P.M.

Rhy. Fill 1 (Gtr. II)

(Gtr. II out)

P.M.

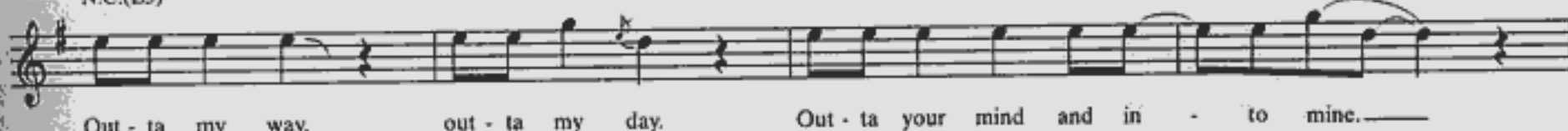
G5 (end Rhy. Fig. 1)

w/Rhy. Fig. 1 (2 times)(Gtr. I)  
N.C.(E5)  
Gtr. II

Rhy. Fill 2 (Gtr. I)

1st, 3rd Verses  
w/Rhy. Fig. 1 (Gtrs. I & II)

N.C.(E5)



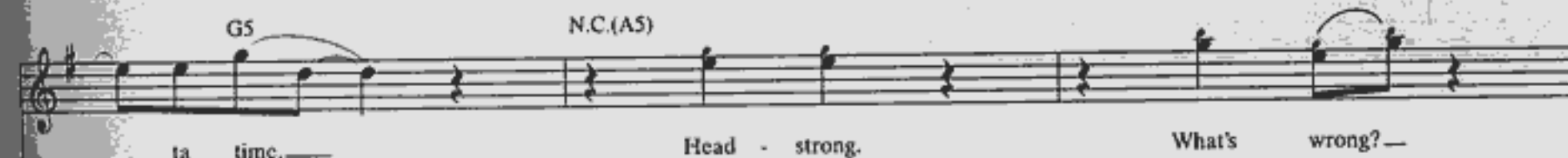
w/Rhy. Fig. 1 (1st 3 bars only)

N.C.(E5)



G5

N.C.(A5)



Rhy. Fig. 1A (Gtrs. I & II)



I've al - read - y

heard this

song

be - fore

(cont. in slashes)

(end Rhy. Fig. 1A)

PM.

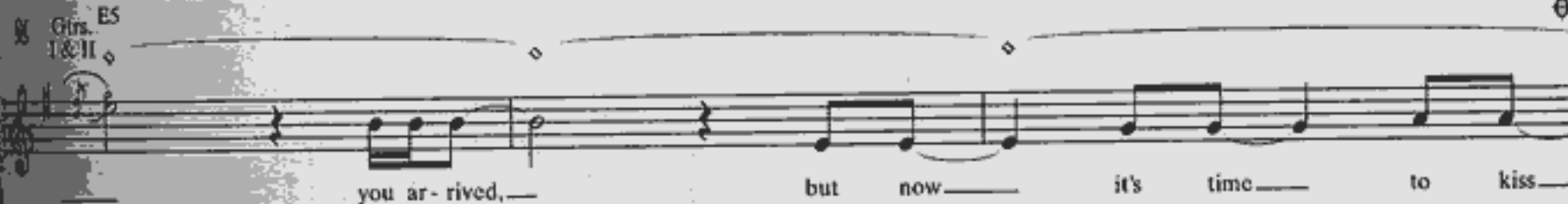
Half time feel

Pre-Chorus

E5

3rd time to Coda II

⦿



(end half time feel)

(cont. in notation)

PM.



Chorus  
B5

Drag - gin' — me down, — why you a - round? — So

A5 G5 F#5 F5

Rhy. Fig. 2 (Gtrs. I & II)

PM.....

N.C.(B5)

use — less. —

(end Rhy. Fig. 2)

p p p p p p

2nd time to Coda I

Bsus4 Asus2 G6 G5 F#5 F5 E5

It ain't — my fall, — it ain't — my call. — It ain't my bitch — a.

Gtr. II

let ring

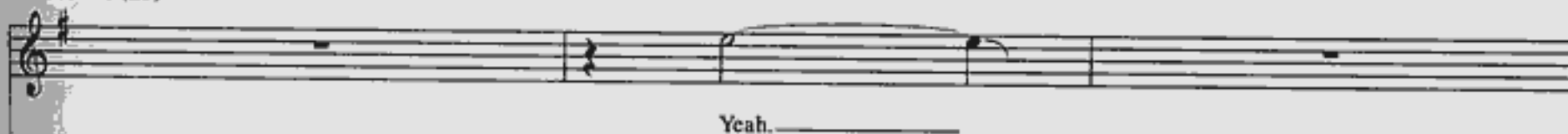
PM.....

\*Play 1st time only (2nd time tacet).

Gtr. I

PM.....

w/Rhy. Fig. 1 (Gtr. I)  
N.C.(E5)



Gtr. II



G5

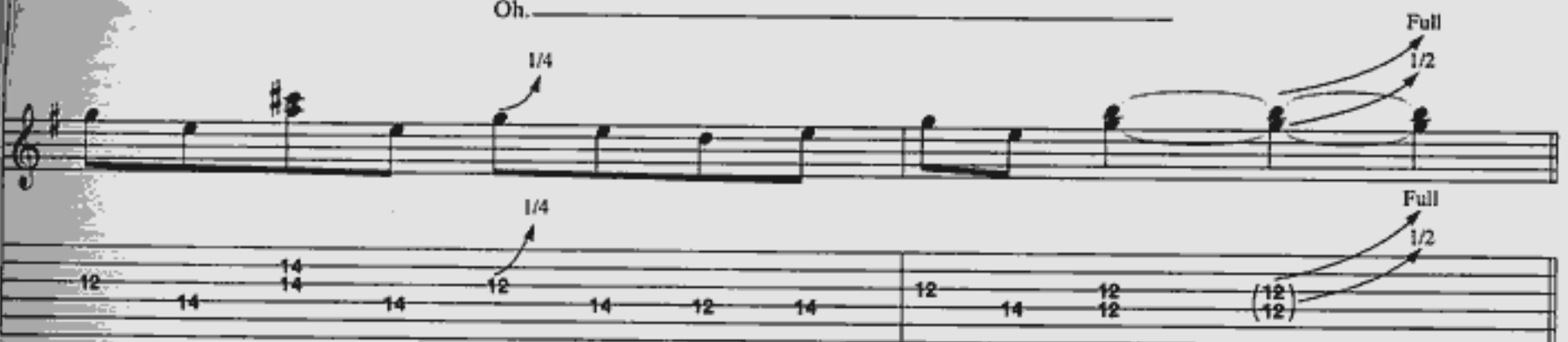
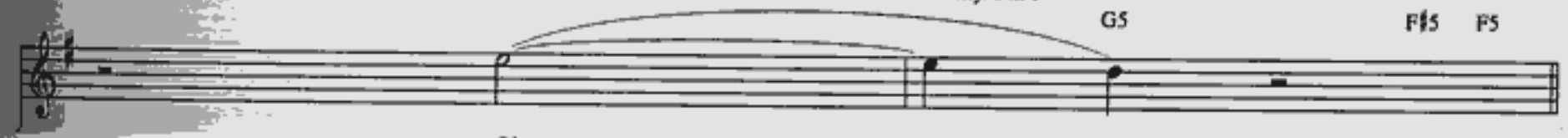
w/Rhy. Fig. 1 (1st 3 bars only)  
N.C.(E5)



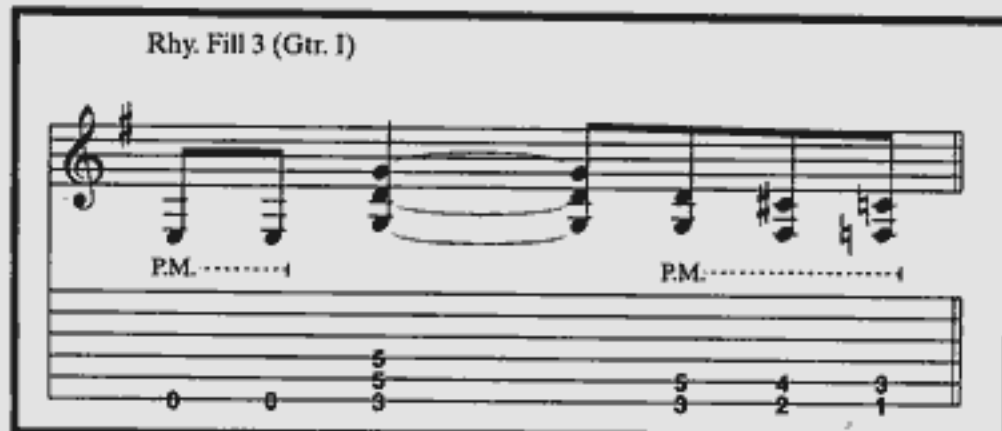
w/Rhy. Fill 3

G5

F#5 P5



Rhy. Fill 3 (Gtr. I)



2nd Verse  
w/Rhy. Fig. 1 (Gtrs. I & II)  
N.C.(E5)

Down on the sun, down and no fun. Down and out, where the hell—

w/Rhy. Fig. 1 (1st 3 bars only)  
N.C.(E5)

G5

— ya been? — Damn it on down, damn it un - bound. —

Gtr. III

1/2 Full 1/2 Full sl. sl.

14 12 14 14 12 12 (12) (12) 14

sl.

w/Rhy. Fig. 1A

G5

N.C.(A5)

Damn it all down to hell — a - gain. — Stand tall,

H H

14 12 (12) 12 14 12 12 12 13 14

14 12 (12) 12 14 12 12 12 13 14

D.S. al Coda I

G5

can't fall. — Nev - er e - ven bend — at all — be - fore. —

(Gtr. III out)

(14) (14) (14)

Coda I N.C.(E5)  
 ⊕ Gtr. I

w/Rhy. Fill 1

P.M. ....

GS

N.C.  
Riff A (\*Gtr. I)

Gtrs. I &amp; II

(end Riff A)

Yo. \_\_\_\_\_

out - ta my way.

\*Gtr. III

Gtrs. I & II

- w/slide

\*\*Gtr. III indicated to right of slash in TAB.

Guitar solo  
N.C.(F#m)  
Gtr. III

\*Vib. w/slide throughout solo.

Gtrs. I & II

A5

N.C.(F#m)

A5

N.C.(G#m)



8va .....  
*loco* B5 N.C.(Gfm)

B5 8va .....

(Vocal): Yo! (Gtr. I cont. in Riff A)

w/Riff A  
 N.C.  
 8va .....

*loco*

Gtr. II 1/4 (cont. in slashes)

E5  
 Gtr. II  
 Gtr. III  
 w/Riff A1  
 D.S. al Coda II  
 %%  
 (Gtr. III out)

Coda II

your ass good - bye. (And now it's time to kiss your ass)

Chorus  
w/Rhy. Fig. 2 (4 times)(Gtr. I)

B5 A5 G5 F#5 F5 N.C.(E5)

Drag - gin' - me down, — why you a - round? — So use - less, —

Rhy. Fig. 2A (Gtr. II)

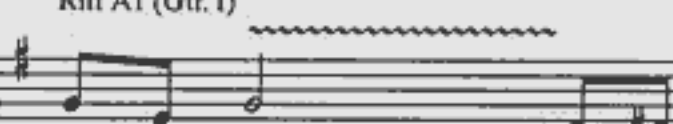
4 4 4

12 12 12

12 12 12

0 0 0 0 0 0 0 0 0 0 0 0

Riff A1 (Gtr. I)





Rhy. Fig. 3  
(Gtrs. I & II)  $\diamond$  B5

A5  $\diamond$

G5  $\diamond$

E5  $\diamond$

(end Rhy. Fig. 3)

Ain't mine, — your kind. — You're step - pin' out - ta time. —

Gtr. III

w/slide

w/Rhy. Fig. 3 (2 1/4 times)

B5

A5

G5

Ain't mine, — your kind. — You're step - pin' out -

E5

B5

A5

ta time. — Drag - gin' — me down, — why you a - round? —

Gtr. I substitute Rhy. Fig. 2 (bars 3 & 4 only)

G5

E5

(Resume Rhy. Fig. 3)

B5

No fool - in'. — It ain't my

A5

Gtrs. I & II G5

F#5 F5

P.M. grad. rit.

fall, it ain't my call. It ain't my,

grad. rit.

(Gtr. I cont. in notation)

E5 G5 F#5 F5 E5 G5 F#5 F5

Gtr. II E5 G5 F#5 F5

\*Omit ④ (next 3 bars)

(Gtr. II out)

oooh, — bitch. You ain't mine.

Gtr. III (Gtr. III out)

Gtr. I

a tempo

N.C. (E5)

Gtr. I

Rhy. Fill 1

(G5)

Full E5

P.M.

# 2 X 4

As Recorded by Metallica  
(From the album **LOAD**/Elektra Records)

Transcribed by Jeff Jacobson  
Tablature Explanation page 81

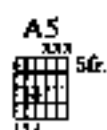
Words and Music by James Hetfield,  
Lars Ulrich and Kirk Hammett

Tune down 1/2 step:

⑥ = E♭ ③ = G♭

⑤ = A♭ ② = B♭

④ = D♭ ① = F♭



Moderate Rock ♩ = 112  
Triplet feel (♩ = ♩ = ♩)

Intro (Drums)

N.C.  
Riff A (Gtrs. I & II)

(end Riff A) Riff A1 (end Riff A1)

Riff B

\*w/wah as filter 1/4

\*Gtr. II only

Tablature notation for guitar parts, including standard notation with accidentals and fret numbers, and guitar-specific notation like slurs, slides (sl.), and harmonics (H).

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1. Yeah, \_\_\_\_\_

(end Riff B)

Full

1/4

Full

(wah off)

Full

1st Verse  
N.C.

N.C.

I'm - a gon - na make you, shake you. I take - you. I'm - a gun - na be the a -

Riff C

1/4 1/2 1/2 1/4 1/2

sl. sl.

1/4 1/2 1/2 1/4 1/2

sl. sl.

The image displays a musical score for the song "I Wanna Be a DJ" by The Notorious B.I.G., featuring the instrumental "Rhythm Is a Dancer". The score is written for a single melodic line in treble clef, with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are: "one who breaks\_ you. Put\_ the screws a - to ya, yeah, my way. Yeah\_". The score includes various musical notations such as eighth notes, quarter notes, and half notes, along with rests and ties. There are also some handwritten-style annotations like "sl" and "2/1" below the staff. The score is presented in a clean, black-and-white format.



— come on - a come on, — come and make — my day, —

1/4 1/2 1/2 (end Riff C) 1/4 3

sl. sl. sl.

(0) 0 3 0 3 5 0 5 (5) 3 5 3 0 (0) 0 3 0 5 6 7 0

sl.

\*Gtr. II: w/wah as filter (next 4 bars only)

oh, — make my day. — 2. Yeah, — ya

3 Full 1/4 3 3 3 Full

sl. sl. Full sl. sl. sl. Full

5 6 7 0 5 6 7 3 3 0 0 3 0 5 6 7 7 0 5 6 7 7 0 5 6 7 7 3 3

sl. sl. sl. sl.

2nd, 3rd Verses  
w/Riff C  
N.C.

got some hell to pay - a, I steal your thun - der. The joy — of vi - 'lent move - ment

3. See additional lyrics

w/Fill 1

pulls you un - der. Ooh, — bite the bul - let, well, hard. — Yeah, —

— but I die hard - er, so go — too far, —

Fill 1 (Gtr. III)

w/wah as filter

sl.

12 (12) (12)



[illegible]

Chorus  
2nd time w/Fill 2

N.C.  
Bkgd, Voc. Fig. 1

Bkgd. Voc. Fig. 1

(Fric - tion, fu - sion, res - ti -

H 3 sf. 3 H 3

H 3 H sf. 3 H 3

(5) (7) 0/0 5 5 0/7 (0)/(7) 0/0 5 5 0 (5) (0) 0/0 5 5 0/7

H sf. H

\*Gtr. 1 indicated to right of slashes in TAB.

Fill 2 (Gtr. III)

Play 8 times

*mf* w/wah as filter

(Gtr. III out)

*sl.*

 $\pi$  w/w with as filter

(Gtr. III out)

Bb5  
(end Bkgd. Voc. Fig. 1)

w/Bkgd. Voc. Fig. 1 (2 times)

E5

bu tion.) I can't hear ya.

Gtr. I

Gtr. II

sl.

sl.

H

sl.

H

Bb5

E5

talk to me. I can't hear ya, {so come} talk to me.

sl.

sl.

H

sl.

H

H

H

H

sl.

sl.

H

H

G5 A5

I can't hear ya, are ya talk - in' to me? —

Rhy. Fig. 1 (Gtrs. I & II)

The first system contains a vocal line and a guitar rhythm figure. The vocal line is in treble clef with a key signature of one sharp (F#). It starts with a quarter rest, followed by eighth notes for 'I can't', a quarter note for 'hear', eighth notes for 'ya,', a quarter note for 'are', eighth notes for 'ya', a quarter note for 'talk -', eighth notes for 'in'', a quarter note for 'to', and eighth notes for 'me?'. The guitar rhythm figure is in treble clef, showing a sequence of eighth and quarter notes. Below it, a bass staff shows the fret numbers for the guitar: (2), (3), (4), (5), (6), (7), (8), (9), (10), (11), (12), (13), (14), (15), (16), (17), (18), (19), (20), (21), (22), (23), (24), (25), (26), (27), (28), (29), (30), (31), (32), (33), (34), (35), (36), (37), (38), (39), (40), (41), (42), (43), (44), (45), (46), (47), (48), (49), (50), (51), (52), (53), (54), (55), (56), (57), (58), (59), (60), (61), (62), (63), (64), (65), (66), (67), (68), (69), (70), (71), (72), (73), (74), (75), (76), (77), (78), (79), (80), (81), (82), (83), (84), (85), (86), (87), (88), (89), (90), (91), (92), (93), (94), (95), (96), (97), (98), (99), (100).

G5 N.C.

I can't hear ya, you talk - in' to me? —

(cont. in Riff A1)  
(end Rhy. Fig. 1)

The second system contains a vocal line and a guitar rhythm figure. The vocal line is in treble clef with a key signature of one sharp (F#). It starts with a quarter rest, followed by eighth notes for 'I can't', a quarter note for 'hear', eighth notes for 'ya,', a quarter note for 'you', a quarter note for 'talk -', eighth notes for 'in'', a quarter note for 'to', and eighth notes for 'me?'. The guitar rhythm figure is in treble clef, showing a sequence of eighth and quarter notes. Below it, a bass staff shows the fret numbers for the guitar: (2), (3), (4), (5), (6), (7), (8), (9), (10), (11), (12), (13), (14), (15), (16), (17), (18), (19), (20), (21), (22), (23), (24), (25), (26), (27), (28), (29), (30), (31), (32), (33), (34), (35), (36), (37), (38), (39), (40), (41), (42), (43), (44), (45), (46), (47), (48), (49), (50), (51), (52), (53), (54), (55), (56), (57), (58), (59), (60), (61), (62), (63), (64), (65), (66), (67), (68), (69), (70), (71), (72), (73), (74), (75), (76), (77), (78), (79), (80), (81), (82), (83), (84), (85), (86), (87), (88), (89), (90), (91), (92), (93), (94), (95), (96), (97), (98), (99), (100).

w/Riff A1 (1½ times)

Can't hear ya, time to meet my — lord. — I can't hear ya, talk to

The third system contains a vocal line and a guitar rhythm figure. The vocal line is in treble clef with a key signature of one sharp (F#). It starts with a quarter rest, followed by eighth notes for 'Can't', a quarter note for 'hear', eighth notes for 'ya,', a quarter note for 'time', eighth notes for 'to', a quarter note for 'meet', eighth notes for 'my', a quarter note for 'lord.', a quarter rest, a quarter note for 'I', eighth notes for 'can't', a quarter note for 'hear', eighth notes for 'ya,', a quarter note for 'talk', and eighth notes for 'to'. The guitar rhythm figure is in treble clef, showing a sequence of eighth and quarter notes. Below it, a bass staff shows the fret numbers for the guitar: (2), (3), (4), (5), (6), (7), (8), (9), (10), (11), (12), (13), (14), (15), (16), (17), (18), (19), (20), (21), (22), (23), (24), (25), (26), (27), (28), (29), (30), (31), (32), (33), (34), (35), (36), (37), (38), (39), (40), (41), (42), (43), (44), (45), (46), (47), (48), (49), (50), (51), (52), (53), (54), (55), (56), (57), (58), (59), (60), (61), (62), (63), (64), (65), (66), (67), (68), (69), (70), (71), (72), (73), (74), (75), (76), (77), (78), (79), (80), (81), (82), (83), (84), (85), (86), (87), (88), (89), (90), (91), (92), (93), (94), (95), (96), (97), (98), (99), (100).

1. w/Riff A2 w/Riff B (2 times) 3

two - by - four, — hey, 3. Yeah, — I'm —

The fourth system contains a vocal line and a guitar rhythm figure. The vocal line is in treble clef with a key signature of one sharp (F#). It starts with a quarter rest, followed by eighth notes for 'two -', a quarter note for 'by -', eighth notes for 'four,', a quarter note for 'hey,', a quarter rest, a quarter note for '3.', eighth notes for 'Yeah,', a quarter note for 'I'm', and eighth notes for '—'. The guitar rhythm figure is in treble clef, showing a sequence of eighth and quarter notes. Below it, a bass staff shows the fret numbers for the guitar: (2), (3), (4), (5), (6), (7), (8), (9), (10), (11), (12), (13), (14), (15), (16), (17), (18), (19), (20), (21), (22), (23), (24), (25), (26), (27), (28), (29), (30), (31), (32), (33), (34), (35), (36), (37), (38), (39), (40), (41), (42), (43), (44), (45), (46), (47), (48), (49), (50), (51), (52), (53), (54), (55), (56), (57), (58), (59), (60), (61), (62), (63), (64), (65), (66), (67), (68), (69), (70), (71), (72), (73), (74), (75), (76), (77), (78), (79), (80), (81), (82), (83), (84), (85), (86), (87), (88), (89), (90), (91), (92), (93), (94), (95), (96), (97), (98), (99), (100).

Riff A2 (Gtrs. I & II)

The Riff A2 section is enclosed in a box. It shows a guitar line in treble clef with a key signature of one sharp (F#). It starts with a quarter rest, followed by eighth notes for 'two -', a quarter note for 'by -', eighth notes for 'four,', a quarter note for 'hey,', a quarter rest, a quarter note for '3.', eighth notes for 'Yeah,', a quarter note for 'I'm', and eighth notes for '—'. The bass line is in bass clef, showing the fret numbers for the guitar: (2), (3), (4), (5), (6), (7), (8), (9), (10), (11), (12), (13), (14), (15), (16), (17), (18), (19), (20), (21), (22), (23), (24), (25), (26), (27), (28), (29), (30), (31), (32), (33), (34), (35), (36), (37), (38), (39), (40), (41), (42), (43), (44), (45), (46), (47), (48), (49), (50), (51), (52), (53), (54), (55), (56), (57), (58), (59), (60), (61), (62), (63), (64), (65), (66), (67), (68), (69), (70), (71), (72), (73), (74), (75), (76), (77), (78), (79), (80), (81), (82), (83), (84), (85), (86), (87), (88), (89), (90), (91), (92), (93), (94), (95), (96), (97), (98), (99), (100).

2.

w/Riff A2 (Gtr. I)

w/Riff B (4 times) (Gtr. I)

N.C.

two - by - four, — hey,

hey.

(end Riff D)  
Full

Riff A3 (Gtr. II)

Riff D

H

P

Full

P

Yeah, — talk to two - by - four. —

(end Riff D1)

Full

Full

Riff D1

P

3

Full

Full

P

It don't take no

more. —

Come on, — yeah. —

(cont in Fill 3)

Full

P

1/2

1/2

1/2

1/2

1/2

1/2

Full

P

1/2

1/2

1/2

1/2

(14)

14

12

14

12

14

(14)

12

14

12

14

14

14

12

14

(14)

14

12

14

12

14

12

14

12

14

12

2.

w/Riff A2 (Gtr. I)

w/Riff B (4 times) (Gtr. I)

N.C.

two - by - four, — hey, hey.

(end Riff D)  
Full

Riff A3 (Gtr. II)

Riff D

H

P

H

P

Yeah, — talk to two - by - four. —  
(end Riff D1)

Riff D1

Full

P

Full

Full

P

It don't take no more. —

Come on, — yeah. —

(cont in Fill 3)

1/2

1/2

1/2

1/2

1/2

1/2

1/2

1/2

1/2

1/2

(14)

14

12

14

12

14

12

14

14

14

12

14

(14)

14

12

14

[illegible]

**Half time feel**  
Guitar solo  
w/Rhy. Fig. 3

E5 G A5

(Gtr. III)

Full

hold bend

15 14

(15 14)

15 14 15 14

Fill 3 (Gtr. II)

(Gtr. II out)

\*Rhy. Fig. 3 (Gtr. I)

Play 4 times  
(4th time cont. in slashes)

let ring

\*w/ variations ad lib on repeats

G ES

1/2 Full

1/2 Full

1/2 Full

1/2 Full

(14) (14) 12 14 12 14 14 14 14 14 14 14

A5 G ES

Come on. come on.

Full

1/4

1/4

sl.

Full

1/4

1/4

sl.

14 12 14 12 10 12 10 12 10 14 12 10 14 12 10 14 12 14 14 14 14 12 14 12

G A5 G

Talk to two - by . four.

3

3

3

3

1/2 Full

sl.

1/2 Full

sl.

10 12 14 12 12 14 12 10 12 14 12 12 12 14 12 12 12 14 12 12 12 12 12 12

ES G A5

1/2 Full

1/2 Full

sl.

sl.

sl.

sl.

1/2 Full

1/2 Full

sl.

sl.

sl.

sl.

12 14 14 14 12 12 12 14 14 12 12 14 14 12 12 14 15 14 10 15 15 15 15 10



**w/Rhy. Fig. 4**

[illegible]

Rhy. Fig. 4 (Gtr. II)

(2nd time cont. in slashes)

let ring

sl. sl.

sl. sl.



E5 G5 A5

Gtrs. I & II

1/2 Full 1/2 Full 1/2 Full 1/2 Full

P sl. sl.

1/2 Full

Full Full

sl.

G5 E5 G5

1/2 Full 1/2 Full

P sl. sl.

1/2 Full 1/2 Full

Full P

sl. sl.

sl.

A5 G5 (end half time feel)

(Gtr. III out)

1/2 Full 1/2 Full 1/2 Full 1/2 Full 1/2 Full

P sl.

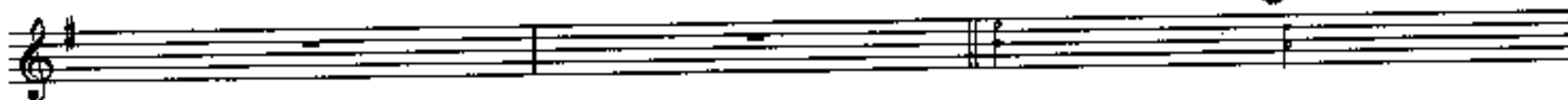
(w/delay repeats)

sl.

w/Riff A  
N.C.

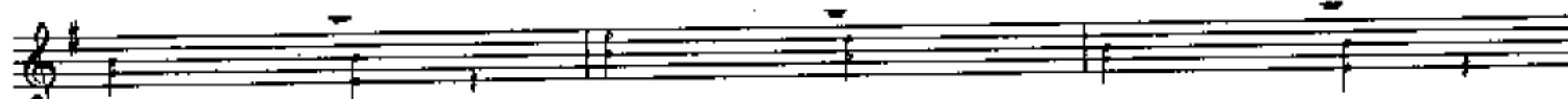
w/Riff A1

Gtr. II substitute Riff A3

Chorus  
w/Riffs A1 (3 1/2 times) (Gtr. I) & Riff D (Gtr. II)  
N.C.

(Fric - tion,

w/Riff D1 (4 1/2 times)



fu - sion, ret - ri - bu - tion.)

w/Bkgd. Voc. Fig. 1 (2 times)



I'm gon - na make you talk to me. I'm gon - na take you, ooh,

w/Riff A4

w/Rhy. Fig. 1 (Gtr. I)

G5

A5



so talk to me. Hey, I can't hear ya, are ya talk - in' to me? Yeah.

Riff A4 (Gtr. I)



G5 w/Riff D2 N.C. w/Riff A1 (1 1/4 times) (Gtrs. I & II)

I can't hear ya, you talk - in' to me? I can't hear ya, time to

w/Riff A2 (Gtr. II out)

meet my lord. I can't hear ya, talk to, talk to two - by - four.

w/Rhy. Fig. 2 and Riff E

E5 G5 A5

She don't take no more

F5 E5 (Gtr. III out)

yeah, yeah.

Gtr. II

w/wah as filter

P.M.

sl.

sl.

Riff D2 (Gtr. II)

1/2

1/2

sl.

sl.

### Additional Lyrics

3. Yeah, I'm gonna make you, shake you, take you.  
I'm gonna be that one who breaks you.  
Put the screws to ya my way.  
Hey, come on, come on,  
Come and make my day, make my day. (To Chorus)

# THE HOUSE JACK BUILT

Words and Music by James Hetfield,  
Lars Ulrich and Kirk Hammett



Tune down 1/2 step:

⑥ = E $\flat$  ③ = G $\flat$   
 ⑤ = A $\flat$  ② = B $\flat$   
 ④ = D $\flat$  ① = E $\flat$

Moderately slow Rock ♩ = 100

Intro

F5 Rhy. Fig. 1 (Gtr. I) G5

w/Rhy. Fig. 1 (2 times)  
 F5 G5  
 (end Rhy. Fig. 1) Gtr. II

*mf* let ring *sl.*

F5 G5

1st Verse  
 w/Rhy. Fig. 1 (5 times)  
 F5 G5

O - pen door, — so I walk — in - side, — Close my eyes, —

F5 G5

Rhy. Fig. 1A

F5 G5

— find my place— to hide. — And I shake— as I take— it in. —

w/Riff A F5 G5 F5 G5

Let the show— be - gin. —

(end Rhy. Fig. 1A)

Gtr. II F5 E5

PM. ....

(cont. in slashes)

Gtr. I Riff B

PM. .... let ring

H P P 1/2

Riff A (Gtr. III) (Gtr. III out)

*mp*

2

2

(cont. in notation)

in.

H P P

1/2

3

H P P

1/2

F5

G5

E5

(end Riff B)

H P P

1/2

1/2

H

sl.

sl.

w/Riff B

N.C.

E5

D5

N.C.

E5

D5

N.C.

E5

F5

\*(Ah, \_\_\_\_\_)

ah, \_\_\_\_\_

ah, \_\_\_\_\_

Rhy. Fig. 2 (Gtr. II)

1/2

1/2

1/2

1/2

1/2

1/2

\*Sing bkgd. voc. 2nd time only.

1.

2.

G5

F5

E5

Gtr. I substitute Riff B1

G5

F5

Pre-chorus

E(b5)

O - pen my eyes.

(end Rhy. Fig. 2)

Rhy Fig. 3 (Gtrs. I & II)

P.M. ....

P.M. ....

Riff B1

let ring

sl.

sl.

(9)

2

0

5

4

5

2

0

sl.

sl.

just to have — them close — a — gain.

P.M. .... 4 P.M. .... 4

7 7 0 0 7 7 0 0 0 0 0

w/Rhy. Fig. 3 (2 times)  
E(b5)

N.C.

Well on my way.

(end Rhy. Fig. 3)

H P.M. .... 4 sl. P.M. .... 4 sl. P.M. .... 4 sl. P.M. .... 4

0 2 2 2 2 4 5 3 3 5 7 5 5 7 8 6 6

H sl. sl. sl.

N.C.

yeah. — but on my way — to where — I've been. —

E(b5)

It swal - lows me — as it takes me in — its fig.

w/Rhy. Fig. 3 (1st 3 bars only)  
E(b5)

N.C.

Mm, — I twist a - way — as I

2nd Verse  
w/Rhy. Figs. 1 (3 1/2 times) & 1A  
F5 G5

w/Rhy. Fill 1  
N.C.

give — this world — the nod. —

O - pen

Rhy. Fill 1 (Gtrs. I & II)

H P.M. .... 4 sl. P.M. .... 4 sl. P.M. .... 4 sl. sl.

0 2 2 2 2 4 5 3 3 5 7 5 5 7 8 8 sl.

H sl. sl. sl.

so I walk in side. Close my eyes, find my place to hide.

And I shake as I take it in. Let the show

be gin. O - pen my eyes just to

have them close once a gain. Don't want con - trol,

hey as it takes me down and down and down a gain.

hey as it takes me down and down and down a gain.

hey as it takes me down and down and down a gain.



E(b5)

Is that the moon— or just a light that lights— this dead

\*Riff C

sl.

sl.

\*Two gtrs. arr. for one

10 9 9 8 7 7 8

N.C.

street?

Is that you

(end Riff C)

E(b5)

w/Rhy. Fig. 3 (1st 3 bars only) and Riff C

(8)

w/Rhy. Fill 1

N.C.

(Gtr. III out)

3

or just an - oth - er de - mon that— I meet?— The

Chorus

Rhy. Fig. 4A (Gtr. II)

F5 G5 C5 D5 F5<sup>xiii</sup> G5<sup>x</sup>

high - er you are, the far - ther you fall. The long - er the walk, the

Rhy. Fig. 4 (Gtr. I)

let ring

1 9 9 5 5 9 5 5 7 7 8 10 10 12 10

C5 D5 7 *sl.* F5 G5 C5 D5 (cont. in notation) (end Rhy. Fig. 4A)

far - ther you crawl. My bod - y, my tem - ple, this tem - ple, it tilts. { Step Yes, (end Rhy. Fig. 4)

*sl.*

F5 C5 Bb5 1. E5

in to the house that Jack built. in this is the house that Jack built.

\*Rhy. Fill 2 (Gtrs. I & II)

1/2 H (end Rhy. Fill 2)

1/2 H

\*Gtr. I plays E (6 open) only. (Included when Rhy. Fill 2 is recalled)

w/Rhy. Fig. 2 and Riff B (both 1st 3 bars only)

N.C.

\*Bkgd. Voc. Fig. 1

E5 D5 N.C. E5 D5

(Ah, ah,

\*Refers to cue notes only

N.C. E5 w/Riff B2 Gtr. II F5 G5 F5 6 open E (end Bkgd. Voc. Fig. 1)

ah.) The

Riff B2 (Gtr. I)

let ring *sl.* *sl.*

(9) 2 0 4 5 2 2 *sl.* *sl.*

w/Rhy. Fill 2 (last bar only)

w/Rhy. Fig. 2 and Riff B (both 2 times)  
w/Bkgd. Voc. Fig. 1 (2 times)

w/Rhy. Fill 3  
GtL II

walk box

w/Rhy. Fig. 3 (1st 3 bars only)  
E(15)

Yeah.

w/Rhy. Fill 1  
N.C. Full

TS

walk:der

F5 G5

Swal - low me — so the pain — sub - sides.

Gtr. III

Full

10 12 12 10 12 (12)

F5 G5

And I shake — as I take — the sin.

Full

1/2

10 12 12 (12) (12) 12 14 14 (14)

F5 G5

Let the show — be - gin.

Full

Full

10 12 12 12 (12) (12) (12)

(Gtr. III out)

w/Rhy. Fig. 4 (1st 4 bars only) (Gtrs. I & II)  
w/Bkgd. Voc. Fig. 2

F5 G5 C5 D5 F5 G5 C5 D5

Bkgd. Voc. Fig. 2

Let the show.. be - gin. Let the show — be - gin.

Chorus  
w/Rhy. Figs. 4 & 4A

F5 G5 C5 D5 F5<sup>xiii</sup> G5<sup>x</sup>

high - er you are, the far - ther you fall. The long - er the walk, the

C5 D5 F5 G5 C5 D5

far - ther you crawl. My bod - y, my tem - ple, this tem - ple, it tilts. Yes,

w/Rhy. Fill 2A

w/Rhy. Figs 4 & 4A

F5 C5 Bb5 F5 G5

this is the house — that Jack built. The high - er you are, the

C5 D5 F5<sup>xiii</sup> G5<sup>x</sup> C5 D5

far - ther you fall. Long - er the walk, the far - ther you — crawl. My

F5 G5 C5 D5

bod - y, my tem - ple, this tem - ple, it tilts. Yes,

w/Rhy. Fill 2

F5 C5 Bb5 E5

I am, I am, I am...

Outro  
w/Rhy. Fig. 2 and Riff B  
w/Bkgd. Voc. Fig. 1

N.C. E5 D5 N.C. E5 D5 N.C. E5 F5

Rhy. Fill 2A (Gtrs. I & II)

1/2 H 1/2 H

sl. sl.

w/Rhy. Fig. 2 & Riff B (both last 2 bars only) (both 3½ times)  
w/Bkgd. Voc. Fig. 1 (last 2 bars only) (4 times)

G5 F5 E5 N.C. E5 F5 G5 F5 E5

O - pen my eyes.

Gtr. III

w/talk box

Full

Full hold bend

12 14 (12) 12 12 12 12 14 14 12 (12) 12 12 12 12 14

N.C. E5 F5 G5 F5 E5 N.C. E5 F5

It swal-lows me. Is that you there?

sim.

Full

Full

(12) 12 12 12 12 12 12 14 (12) 14 12 12 12 12 12 14 (12) 12 12 12 12 12 12 14

G5 F5 E5 N.C. E5 F5 Gtr. II G5 F5

Mm, I twist a - way.

(Gtr. III)

Full

Full

(12) 14 14 12 12 12 12 14 12 12 12 12 14 14 14 14 12 (12) 14 12 12 12 12

Gtr. I

let ring

sl. sl.

(9) 2 0 4 2

sl. sl.

G5 F5 G5 F5 G5 F5

*grad. rit.*

a - way, ——— yeah, — a - way. ———

*grad. rit.*

H H H

(14) 10 10 15 12 12 12 12 12 14 (14) 14 10 15 12 12 12 12 12 14 (14) 14 10 15 12 12 12 12 14

*sl. sl. H sl. sl. H sl. sl. P*

*grad. rit.*

(9) 2 0 0 5 4 5 3 2 0 3 (9) 2 0 0 5 4 5 3 2 0 3 (9) 2 0 0 5 4 5 3 2 0 3

*sl. sl. H sl. sl. H sl. sl. P*

Free time

Ⓞ open E

Full

1/2 1/2

Fdbk. (8va)

Full

1/2 1/2

Fdbk.

*sl.*

(14) (14) 14 (14) (14) (14) (14)

\*Flick pickup selector back and forth ad lib (this bar only).

*P*

(0) (0) (0) (0)



# UNTIL IT SLEEPS

As Recorded by Metallica  
(From the album **LOAD**/Elektra Records)

Transcribed by Jeff Jacobson  
Tablature Explanation page 81

Words and Music by James Hetfield and Lars Ulrich

Tune down 1/2 step:

⑥ = E $\flat$  ③ = G $\flat$   
⑤ = A $\flat$  ② = B $\flat$   
④ = D $\flat$  ① = E $\flat$



Moderate Rock  $\text{♩} = 120$

Intro

(Bass & drums)  
N.C.

1st Verse  
(Gtr. tacet)

\*Substitute cue notes only when  
Rhy. Fig. 1 is recalled (throughout).

N.C.

Am

N.C.

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\*Gtr. II

Chorus w/Rhy. Fig. 2A (4 times)

\*Am

So tear— me o— pen, pour me out,

(end Rhy. Fig. 1) Rhy. Fig. 2

\*\*dist. tone

P.M. P.M. P.M.

\*Dist. tone

\*\*Chorus off

\*Throughout Choruses, chord names indicated by Gtr. I.

Am G F Am G

there's things— in— side— that scream— and shout— And the pain—

P.M. P.M. P.M. P.M. P.M.

F Am G Fmaj7(no3rd)

still hates— me— so hold— me un— til— it sleeps..

(end Rhy. Fig. 2)

P.M. P.M. P.M. P.M.

Rhy. Fig. 2A (Gtr. II)

## UNTIL IT SLEEPS

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It features three staves:

- A5:** The top staff, showing a sustained A5 chord across four measures.
- Gtr. II:** The middle staff, showing a sustained Gtr. II chord across four measures, with a "dim." (diminuendo) marking in the second measure and a "clean tone w/chorus let ring" instruction in the fourth measure.
- Rhy. Fig. 3 (Gtr. I):** The bottom staff, showing a rhythmic figure for Gtr. I across four measures, with a "clean tone w/chorus let ring" instruction in the first measure and an "(end Rhy. Fig. 3)" marking in the fourth measure.

The score is written in standard musical notation with treble clefs and includes fingerings and dynamics.

2nd Verse  
w/Rhy. Fig. 1  
\*Am

N.C.

Just like— the curse,— just like the stray.——

Gtr. II

let ring

(5)  
(5)

**\*Throughout Verses, chord names indicated by Gtr. 1.**

Am

The musical score is written on three staves. The top staff is a vocal line in treble clef with lyrics: "You feed— it once— and now it stays,——". The middle staff is a guitar line in treble clef with a wavy line indicating vibrato, followed by a tremolo bar section marked "1/2". The bottom staff is a bass line in bass clef with a wavy line indicating vibrato, followed by a tremolo bar section marked "1/2".

You feed— it once— and now it stays,——

vib. w/bar

trem. bar 1/2

(0)

(5)

# UNTIL IT SLEEPS

Chorus  
w/Rhy. Figs. 2A (3½ times) & 2

N.C. Am G

now it — slays. 1. So tear — me o —  
2. I'll tear — me o —

*vib. w/bar* *\*dist. tone*

*\*Chorus off*

Gtr. I substitute Rhy. Fill 1

F Am N.C.(G) (F)

pen, but be-ware, there's things in side — with out — a care. —  
pen, make you gone. No more — can you — hurt an — y — one. —

(Resume Rhy. Fig. 2)

Am G F Am G

And the dirt — still stains — me, — so wash — me  
And the fear — still shakes — me, — so hold — me

Bridge  
w/Riff A  
E5 N.C.(Em) E5 N.C.(Em)

un — til — I'm clean. — } It grips — you, so — hold me. —  
un — til — it sleeps. — } (end Rhy. Fig. 4)

Gtr. II Rhy. Fig. 4

*sl* PM. PM. PM. PM.

Gtr. I

*sl* PM. PM. PM. PM.

Rhy. Fill 1 (Gtr. I)

Full H H

PM. Full H H

Riff A Play 4 times

# UNTIL IT SLEEPS

w/Rhy. Fig. 4 (2½ times)  
N.C.(Em)

E5 N.C.(Em)

It stains you, so hold me... It hates you, so hold me...

P.M. P.M. P.M. P.M. P.M. P.M.

sl.

w/Rhy. Fill 2  
E5 N.C.(Em)

E5 N.C.(Em)

To Coda

It holds you, so hold me... un-til it sleeps...

P.M. P.M. P.M. P.M. P.M. P.M.

sl.

w/Rhy. Fig. 3  
A5

G

Un-til it sleeps... Un-til it sleeps...

Gtr. II

dim.

clean tone w/chorus  
let ring

Rhy. Fill 2 (Gtr. II)

P.M. P.M.

sl.

3rd Verse  
w/Rhy. Fig. 1  
Am

Fsus2

So tell me why you've cho - sen me

trem. bar  
let ring

N.C.

Am

Don't want your grip

N.C.

D.S. al Coda

N.C.

don't want your greed

Don't want it

vib. w/bar

\*Chorus off

Coda (w/1st bar of Rhy. Fig. 4)

w/Rhy. Fig. 2  
F5 N.C. (E6)

It holds you, holds you, holds you up til it sleeps

(cont. in slashes)

P.M.



## UNTIL IT SLEEPS

**Guitar Interlude**

A5  
Gtrs. I & II ◊  
*dim.*  
un - til — it sleeps.  
Un - til — it sleeps. —  
*8va* Full Full *sl.*

Gtr. III  
*sl.*  
*dist. tone w/wah as filter*  
*sl.* 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 17 17 | 17 17 17 15 17  
10 10 10 12 12 13 10 10 | 10 13 13 13 12 12 12 | 20 20 17 15 17

\*Clean tone w/chorus

un - til it sleeps.

8va

sl.

loco

sl.

sl.

sl.

17 15 12 12 15 12 10 10 10 0 0 0 10 10 10 13 13 13 12 12 12 0 0

sl.

(cont. in notation)

8va

Gtr. III

Full

Full

sl.

sl.

sl.

sl.

loco

sl.

Cmaj7

Full

Full

sl.

sl.

sl.

sl.

sl.

17 20

17 20

17 15 17

17 15 12 12

12 15 12 (12)

7 7 7 5 7 9

sl.

Gtr. I

let ring

0 1 2 2 2 0

0 2 3 (3) 2

0 9 1 0

C

Don't want — it. —

Cmaj7

Am

Gtr. II

⑤3fr.  
C

I don't want — it, want — it, want — it, want — it, want — it, no. —

*Sva* —

Full Full Full

Full Full Full

\*dist. tone

\*Chorus off



# UNTIL IT SLEEPS

Chorus  
w/Rhy. Figs. 2A (8 times) & 2

Gtr. I substitute \*Rhy. Fill 1

Am G F Am N.C.(G)

So tear— me o— pen but be— ware, there's things— in— side—

8va ... (Gtr. III out)

17

\*w/slight variations ad lib in 2nd bar

(Resume Rhy. Fig. 2)

(F) Am G F

— with— out— a care. And the dirt— still stains— me,—

w/Rhy. Fill 3

w/Rhy. Fig. 2A (4 times) (Gtr. I)

Am G Fmaj7(no3rd) A5 D5/A

so wash— me till I'm clean.— I'll tear— me o—

F/A A5 D5/A F/A

pen, make you gone. No long— er will you— hurt an— y— one.—

A5 D5/A F/A

And the hate— still shapes— me,

A5 D5/A F/A

so hold— me un— til— it sleeps,—

Rhy. Fill 3 (Gtr. I)

sl. sl.

(4) 5 9 10 9 10 10 10

5 0 10 10 10 9

A5

Un - til it sleeps, — un - til it sleeps, — un - til it sleeps, —

Gtr. II

dim.

clean tone w/chorus trem. bar 1/2

let ring

Gtr. I

clean tone w/chorus let ring

Am

rit. trem. bar

rit. trem. bar \*1/2

\*Depress bar before striking chord.

# KING NOTHING

Words and Music by James Hetfield,  
Lars Ulrich and Kirk Hammett



Tune down 1/2 step:

⑥ = E♭ ⑤ = G♯  
④ = A♯ ③ = B♭  
② = D♭ ① = E♭

Moderately ♩=120

N.C.

Fill 1 (Gtr. I)

w/Fill 1 (5 times)

Play 5 times N.C.(B5)

Intro

(end Fill 1)

(Bass)

fade in  
with dist. & \*octaver

\*Doubles an octave below

Full

Full

Gtr. II

dist. tone

mf

Full

Full

\*Vol. swell

Full

Full

Full

Full

\*Vol. swell

w/Fill 1

N.C.(E5)

Rhy. Fig. 1

Play 3 times

(end Rhy. Fig. 1)

1/4

1/4

1/4

P.M.

let ring

P.M.

P.M.

P.M.

P.M.

let ring

N.C.(E5)  
Gtrs. I & II

1/4

1/4

Play 3 times

N.C.(E5)  
Gtr. III

1/4

P.M.

P.M.

P.M.

1/4

1/4

let ring

dist. long

1/4

5 6 7 7 5 7 5 7 8 7 12 12 12 12 14 14

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

1st, 2nd Verses  
N.C.(E5)

1. Wish I may, — wish I might — have this I wish to - night.  
2. Hard and cold, — bought and sold, — a heart as hard as gold.

(Gtr. III out)

Rhy. Fig. 2 (Gtrs. I & II)

P

P

P

P.M.

12 14 12 12 14 12 12 14 12 14 (14)

2 5 2 8 7 0 3 0 6 6 5 0

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Gtr. I substitute Rhy. Fig. 1

w/Rhy. Fig. 2 (Gtr. II)

Yeah, — Are you sat - is - fied? —  
Dig for gold, — dig for fame. —  
Wish I might, — wish I may. —

(end Rhy. Fig. 2)

Gtr. I

1/4

P.M.

P.M.

1/4

2 5 2 8 7 0 3 0 6 6 5 0 2 5 2 8 7 5 7 0 3 0 6 6 5 3 9 9

0 0

Rhy. Fig. 1

P.M.

2 5 2 8 7 7 0 3 0 6 6 5

0 0 0 0 0 0 0 0 0 0 0 0

You dig to make your name. Are you pac - i - fied? \_\_\_\_\_  
 You wish your life a way. Are you pac - i - fied? \_\_\_\_\_

1/4  
 1/4  
 sl.

1/4  
 1/4  
 sl.

Half time feel  
 Pre-chorus  
 N.C.(A5)

w/Rhy. Fig. 3 (Gtr. II)  
 N.C.(A5)

All the wants you waste all the things

Rhy. Fig. 1  
 (end Rhy. Fig. 3)  
 Full

Full

(end half time feel) Chorus  
 E5  
 \*Gtr. II  
 CS  
 you've changed. Then it all crash - es down. and you break your crown.

1/2  
 sl.

1/2  
 sl.

\*2nd & 3rd times, Gtr. II plays w/rhythmic variations ad lib (next 1 bar only).  
 \*\*Substitute upstem note on D.S.

85 A5 E5

P.M. ....

And you point your fin - ger but there's no one a - round. Just want one thing.

C5 B5 F5 To Coda

P.M. ....

just to play the king. But the cas - tle crum - bled and you're left with just a

1. (Gtr. II out) w/Rhy. Fig. 1 (4 times) (Gtr. I) N.C. (E5)

same. Where's your crown, King Noth - ing?

Gtr. III (Gtr. III out)

\*Aug Full Full Full

Gtr. I Full Full Full

15 16 15 16 15 16

\*Aug refers to Gtr. III only.



Come on, — where's your crown?

*sva*

*sl sl*

*Full Full*

(octave off)

15 19 19 14 12 0 14 0 15 0 14 0 12 12 12 12 14 0 15 0 14 0 12 12 15 15

Half time feel  
w/Rhy. Fig. 3 (1 1/4 times)  
(A5)

*sva*

*P Full P Full Full sl*

15 12 0 12 15 12 0 12 12 0 14 0 15 0 14 0 12 12 17 17 17 20 20 20 17

*BVS* Gr. I substitute Rhy. Fill 2 w/Rhy. Fill 3 (end half time feel)  
N.C.(A5) *EVS*

*sva*

*Full Full*

(Vocal: Huh!)

(17) 17 17 20 19 19 19 17 17 17 20 20 20 17 17 17 17 19 19

Rhy. Fill 3  
Gr. I

*1/2*

Gr. II

*1/2*

5 5 7 7 5 7 0 0 0 8



**NC(E3)**

juva ..

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first line of the melody and the first line of the accompaniment. The second system contains the second line of the melody and the second line of the accompaniment. The melody is written in treble clef with a key signature of one flat (B-flat). The accompaniment is written in bass clef. The melody features various dynamics including *for*, *Full*, *P*, *H*, and *st*. The accompaniment includes fingerings (1-5) and a '14' marking at the end of the second line.

**Sven**

**loco**

[illegible]

Ctn. E5  
 1 & 11 4

w/Fill 1 (4 times) & Rhy. Fill 4  
N.C.(E5)

The image shows a musical score for two parts. The top part, labeled 'T & H', is written on a single staff with a treble clef and a key signature of one sharp (F#). It consists of a series of eighth notes, with the first four measures each containing a '1/2' time signature. The bottom part, labeled 'N.C.(E5)', is written on a single staff with a bass clef and a key signature of one sharp (F#). It consists of a series of eighth notes, with the first four measures each containing a '1/2' time signature. The score is divided into two systems by a double bar line. The first system contains the first four measures of each part, and the second system contains the remaining measures. The notation is in a standard musical style with a treble clef for the top part and a bass clef for the bottom part. The key signature is one sharp (F#). The time signature is 1/2 for the first four measures of each part.

(Gr. III out)

12

12

12

12

st.

(Gtr. III out)

Rhy. Fill 4 (Ger. 11)

Handwritten musical score for guitar. The top staff is in treble clef and contains a melodic line with notes and rests. Above the staff, there are three '1/2' time signatures and a 'sl' (sustain) marking. The bottom staff is in bass clef and contains a line of notes, with the text 'from bar' written above it. The score is written on a piece of paper with a vertical crease down the middle.

\* With one of gun's vol. knobs set to zero, <sup>sh</sup>  
 flick toggle switch back and forth in rhythm indicated.  
 (Rhythm shown is for "on" position only.)

\*w/adbk ad lib (Gtr. II)

Bridge  
w/Fill 1 (8 times)  
N.C.

\*Next 10 bars only

I wish I may. I wish I might.

have this wish I wish to night. I want that star.

want it now. I want it all and I don't care how.

Care - ful what you wish, care - ful what.

Gtr. II

H H H

*mp* *mp* *sim.*

H H H

\*Vol. swell (next 4 bars)

\*\*Gtr. III

*mf* let ring

*sl* *sl* *sl* *sl*

*sl* *sl*

\*\*Wah off

— you say. — Care - ful what you — wish. — you — may — re - get — u. Care - ful

3 2 5

H

what you — wish. — you just — might get — it. —

D.S. al Coda

H

(Gtr. III out)

T=thumb

T

Coda

name. Where's your crown, King Noth - ing?

(Gtr. III out)

Gtr. III Full Full Full sl Gtr. I

Gtr. I Full Full Full sl

15 16 15 16 15 16 16

1 2 0

(2) 0

\*dva refers to Gtr. III only.

name. Where's your crown. King Nothing?

{Gtr. 11 out}

ថ្ងៃទី ០១

Full

Full

Full

51

Gr. 1

Glt. 1

— F448

**Fw**

FL

54

\*845 refers to Ctr. Ltd. only.

**Ouro**  
w/Rhy. Fig. 1 (Gr. II: 4 times; Gr. III: 36 times)  
N.C.(E5)

w/Rhy. Fig. 1 (Gr. II)

North - ing.

**P.M.**

My, — no, — you're just noth - ing. —

Where's your crown, — King

**Fall**

**PM.**

**PM.**

PM.

P.M.

**Fuß**

## HERO OF THE DAY

Words and Music by James Hetfield,  
Lars Ulrich and Kirk Hammett

Tune down 1/2 step:

$$\textcircled{6} = E^1 \quad \textcircled{3} = G_2$$

(5) - A, (7) - B<sub>p</sub>

$$\textcircled{A} = D, \textcircled{B} = E,$$

**Moderately  $\downarrow \approx 112$**

Intro Gtr 1 A5 Rhy. Fig. 1 A5/B A5/C# A5/D E (end Rhy. Fig. 1)

*mp*  
clean tone

let ring throughout

The first system of the musical score for 'The Rose Tree' consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a melody with eighth and sixteenth notes, and rests. Above the staff, the chords A5, A5/B, A5/C#, A5/D, and E are indicated. The bottom staff is a bass line with numbers 0, 2, 2, 2, 2, 4, 5, 2, 2, 4, 6, 7, 6, 7, 4, 6, 4, 6, 6, 7, and 4. Above the bottom staff, the letters H, H, P, and H are written. A bracket with the number 3 is placed over the last three notes of the melody.

A5      A5/B      A5/C#      A5/D      E

The window burns to light the way back home

Rhy. Fig. 1A (\*Gtr. II) (end Rhy. Fig. 1A)

let ring

Acous

w/Rhy. Fig. 1A  
A5 A5/B A5/C# A5/D E (end half time 1)

A light that warms— no mat-ter— where— they've gone—

Gtr. 1

Rhy. Fill 1 H P

dist. tone

H P

w/Rhy. Fig. 2A  
A5 A5/B A5/C# A5/D E

They're off to find— the he-ro— of— the day—

Rhy. Fig. 2

H H (end Rhy. 1)

H H

A5 A5/B A5/C# A5/D E

Mm— but what if they should fall— by some— one's wick— ed way

H

H

Rhy. Fig. 2A (Gtr. II) (Gtr II out)

let ring

H H

H H

w/Rhy. Fig. 3A  
A5

A5/B

A5/C#

A5/D

Still the win - dow burns — time so slow - ly turns —

Gtr I

H

Rhy. Fig. 3

H

1/2

Rhy. Fig. 2 (Gtr III)

Rhy. Fig. 3A

dist. tone

let ring

E

w/Rhy. Figs. 3 & 3A  
A5

A5/B

Some - one there — is sigh - ing. Keep - ers of the flames. ... do ya

sl.

(end Rhy. Fig. 3)

sl.

sl.

sl.

H

H

(end Rhy. Fig. 3A)

H

H

A5/C# A5/D E

Feel your name? Can't you hear your babies cry in?

w/Rhy. Fig. 1 (1 3/4 times)  
w/Rhy. Fill 3

A5 A5/B A5/C# A5/D E

Ma - ma, they try and break me.

A5 A5/B A5/C# A5/D E

Still they try and break me.

**Half time feel**  
2nd Verse  
w/Rhy. Fig. 1 (1 3/4 times)

A5 A5/B A5/C# A5/D

Ex - cuse me while I ten

Gtr. I H Gtr. II

lei ring

sl. sl. sl.

6 7 7 9 9 11 11 11  
7 4 5 5 7 7 9 9

sl.

E A5 A5/B

to how I feel. These

\*Gtr. IV

Gtr. II

sl. sl.

5 7 5 4 5 4 5 5 6 7 7 7  
9 9 9 9 9 6 6 7 6 7 5 5

sl. \*Dist. tone sl. sl.

Rhy. Fill 3 (Gtr. III) (Gtr. III out)

dim.

2 2 0 2 2 0



A5/C# A5/D E

things re - turn to me that still seem real.

sl. (Gtr. II out)

w/Rhy. Fills 1 & 2 (end half time feel) w/Rhy. Fig. 2 (2 times) (Gtrs. I & III)

A5 A5/B

Gtr. IV (Gtr. IV out)

A5/C# A5/D E A5 A5/B

Now, de - serv - ing ly, this eas - y chair. Mm, but the

A5/C# A5/D E

rock - ing stopped by wheels of des - pair. Don't

w/Rhy. Figs. 3 & 3A (both 1 1/2 times)

A5 A5/B A5/C# A5/D E

want your aid, but the fist I've made for years can't hold off fear. No, I'm

A5 A5/B A5/C# A5/D E

not tell me, so please ex - cuse me while I tend to how I feel.

w/Rhy. Fill 4A

Chorus  
F#5

N.C.

Rhy. Fill 4 (Gtr. I)

Rhy. Fig. 4 (Gtrs. I & III)

(end Rhy. Fig. 4)

11 13 13 13 13 x x

9 11 11 11 11 x x

17

w/Rhy. Fig. 4A (3½ times)

F#5

N.C.

F#5

now the dreams and wak ing the screams\_ that ev - er last\_ the\_ night

(But now the dreams\_ that ev - er last\_ the\_ night)

Rhy. Fig. 4A

(end Rhy. Fig. 4A)

4 4 4 4 4 4

4 4 4 4 4 4

4 4 4 4 4 4

4 4 4 4 4 4

N.C.

F#5

N.C.

So build the wall\_ be - hind\_ it, crawl\_ and hide

So build the wall\_ and hide

F#5

N.C.

F#5

ur - til\_ it's\_ light.

un - til\_ it's\_ light.)

So can you hear\_ your be -

Rhy. Fill 4A (Gtr. III)

4 6 6 6

7 7 7

8 8 8

Guitar solo  
w/ Rhy. Fig. 2 (Gtr. III) and Riff A (both 2 times)

N.C. A5 A5/B A5/C# A5/D

bies cry in' now? —

Gtrs. I & III Riff B (Gtr. IV)

st.

7 5 5 7 5 7 7 5 5 7 7 7 7 5 7 7 5 7 7 5 5 7 7 5 7 5 5 7 7

4 4 4 2 0 2

E A5 A5/B

10 10 10 10 9 9 9 9 9 7 7 7 5 7 7 5 7 7

A5/C# A5/D E

8va

Still the

Gtr. V

Gtr. IV trem. pick (Gtr. IV out)

7 7 5 7 7 5 7 7 5 5 12 12 12 12 10 10 10 12 12 14 14 16 17 17 14 14

Riff A (Gtr. I)

st.

st.

st.

st.

6 7 9 9 11 11 11 13 9 (9)

4 5 7 7 9 9 11 7 (7)

3rd Verse

w/Riv. Figs. 2 (Citr. III) &amp; 3 (both 1½ times)

AS/11

AS/CB

A51D

E

win - dow burns, — time so slow - ly turns. — And some - one there — is sigh -  
(The win - dow burns. — Some - one there — is sigh -

475

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written on a single staff, consisting of a series of eighth notes. The second system consists of two staves, both with a 2/4 time signature. The top staff contains a melody of eighth notes, while the bottom staff contains a bass line of eighth notes. The music is divided into measures by vertical bar lines.

ing.  
ing.

Keep-ers of the flames, - can't you hear your names? - Can't you

41

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody is written on a single staff, with three slurs marked 'sl.' over the first three measures. The second system consists of two staves, likely for guitar, with numerical fret numbers written below the notes. The first staff of the second system shows fret numbers 17, 16, 16, 16, 16, 14, 14, 12, and the second staff shows 14, 13, 13, 13, 13, 11, 11, 9. The second system is divided into two measures by a bar line, with the first measure containing fret numbers 12, 12, 12, 12, 12, 12, 12, 12 and the second measure containing 12, 12, 12, 12, 12, 12, 12, 12.


Chorus

w/Rhy. Fig 4

FIS

w/Rhy. Fills 4 &amp; 4A

E


  
 hear your ba - bies cry - in? \_\_\_\_\_ But now the dreams - and wak  
 hear your ba - bies cry - in? \_\_\_\_\_ (But

$$(G_{IT}, Y_{OUT})$$

520

The musical score for 'The Rose Tree' is presented in three systems. The first system is a single melodic line in treble clef, key of D major (two sharps), and 2/4 time. It begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The melody consists of eighth and quarter notes, with a repeat sign after the eighth measure. The second system contains two staves of guitar tablature. The top staff has fret numbers 12, 12, 12, 12, 12, 12, 12, 12, 12, followed by a bar line, then 22, 22, 22, 22, 21, 14, 17. The bottom staff has fret numbers 9, 9, 9, 9, 9, 9, 9, 9, 9, followed by a bar line, then 19, 19, 19, 19, 18, 11, 14. The third system continues the tablature with empty staves. The score includes various musical notations such as clefs, key signatures, time signatures, repeat signs, and slurs.

w/Rhy. Fig. 4A (5 times)

N.C.

F#5

N.C.

now ing the screams- that ev - er last the night. So  
the dreams- that ev - er last the night.

F#5

N.C.

F#5

build the wall be hind it. crawl and hide un til it's light.  
So build the wall and hide un til it's light.)

N.C.

F#5

N.C.

So can't you hear your ba bies cry in' now?

Outro  
w/Rhy. Fig. 4A

F#5

F#5

Ma - ma, they try and break.

Gtr. VI

Rhy. Fig. 5

let ring

let ring

F#5/G#

F#5/A

F#5/B

me. Ma - ma, they try and break me.

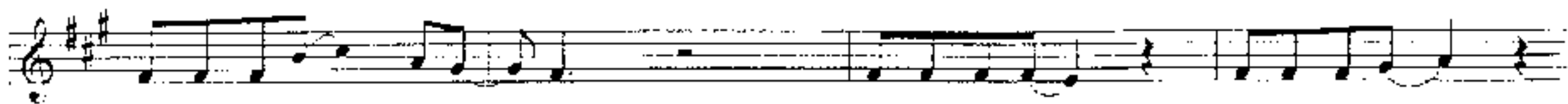
w/Rhy. Fig. 4B

F#5

E/G#

Asus2

B5



Ma - ma, they try

and break - me

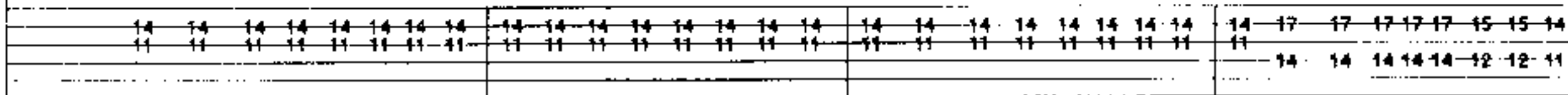
Ma - ma, they try, —

Ma - ma, they try. —

Riff C (Gtr. V)

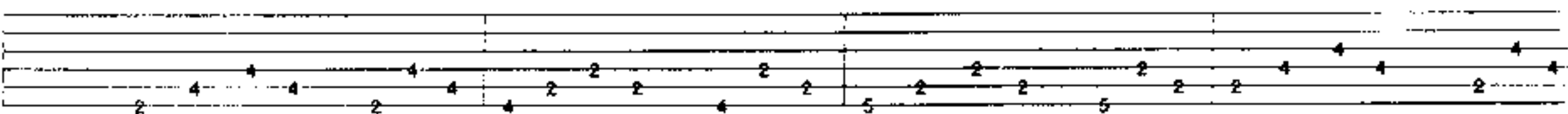


*fade in*



Gtr. VI

(end Rhy. Fig. 5)



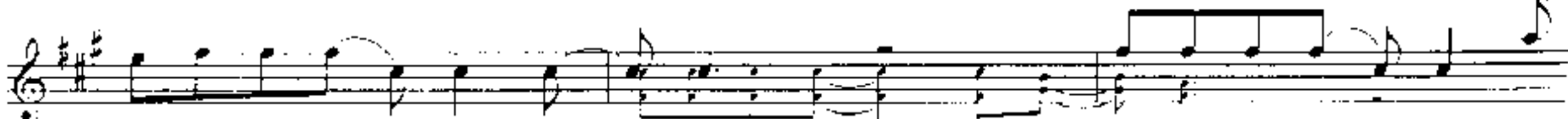
w/Rhy. Figs. 4A & 5

w/Riff B (7 times) & C (2 times)

F#5

F#5/G#

F#5/A



Ma - ma, they try —

and

break — me.

(Ma - ma, they try —

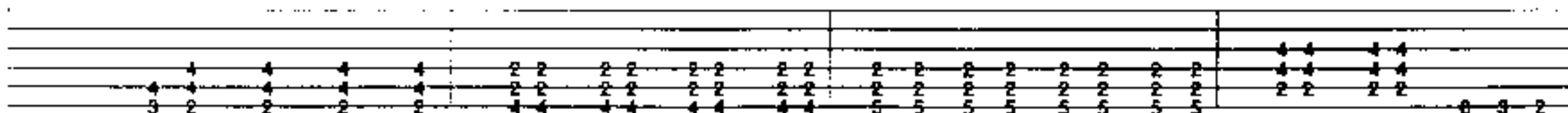
and break — me.

Ma - ma, they try —

and

break

Rhy. Fig. 4B (Gtrs. I & II)



F#5/B3 w/Rhy. Fig. 4B  
F#5

me.  
Ma - ma, they try and break me.

E/G# Asus2

me.  
Ma - ma, they try and break me.

B5 NC (Gtr. V out) F#5

Ma - ma, they try.

Gtr. IV

Ma - ma, they try.

*slight rit*

Gtr. VI Gtrs. I, III & VI

let ring

*slight rit.*

# BLEEDING ME

Words and Music by James Hetfield,  
Lars Ulrich and Kirk Hammett

Tune down 1/2 step:

⑥ = E $\flat$  ③ = G $\flat$   
⑤ = A $\flat$  ② = B $\flat$   
④ = D $\flat$  ① = E $\flat$

Em



D



Dsus4



A



B5



C5



A5



D5



E5



Em (type 2)



Moderate Rock  $\text{♩} = 116$   
Half time feel

Intro

N.C.  
Riff A (Gtr. I)

*mf* clean tone

*sl.* *slight vib.*

w/Riff A (1st 6 bars only)

③ *gr.* E  
III *gr.* Rhy. Fig. 1 (Gtr. II)

(cad Riff A)

*let ring*  
*clean tone*

\*Play slashes 2nd time only.

(Gtr. III out)

*dim.*



**Exp**

**W. Ruff A. J.**

(end Rhy. Fig. 1

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef and a key signature of one sharp (F#). The melody is written in a simple, folk-like style. The second system consists of three staves, likely representing different parts of a guitar or a three-part vocal setting. The first staff of the second system has a treble clef and a key signature of one sharp. The second and third staves have a bass clef and a key signature of one sharp. The second staff of the second system contains a 7, indicating a fretted note. The third staff of the second system contains a 7, indicating a fretted note. The fourth system consists of three staves, likely representing different parts of a guitar or a three-part vocal setting. The first staff of the fourth system has a treble clef and a key signature of one sharp. The second and third staves have a bass clef and a key signature of one sharp. The second staff of the fourth system contains a 7, indicating a fretted note. The third staff of the fourth system contains a 7, indicating a fretted note.

**1st, 2nd, 3rd Vets  
w/Riff A (1st 7 bars only)**

 $\otimes \otimes \quad \text{Em}$ 

1. I'm dig - gin' my way. — I'm dig - gin' my way. —  
 2. I'm sow - in' the seeds. — I'm sow - in' the seeds. —

Rhy. Fig. 2

let ring

9 14 12 12 (12) 12

\*Only on D.S.

to some - thin'. I'm dig - gin' my way to some - thin' bet -  
I've tak - en. I'm sow - in' the seeds I take for grant -

(12) 12 9 8 7 7 9 (7) 14 12 12

Riff A1 (Gtr. I)

The image shows the musical notation for Riff A1 (Gtr. I). It consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a bass clef. The notation includes various musical symbols such as notes, rests, and accidentals. The riff is divided into two measures by a vertical line. The first measure contains a series of notes and rests, with a '1/2' time signature above the staff. The second measure contains a series of notes and rests, with a '1/2' time signature above the staff. The notation is written in a style typical of guitar tablature, with numbers indicating fret positions.

2nd time Gtr. 1 substitute Riff A3  
3rd time Gtr. 1 substitute Riff A4

ter.  
ed.

Gtr. II

(\*end Rhy. Fig. 2)

Gtr. I

sl.

sl.

sl.

12

12

7 7 9 9 12 7 9

5 5 7 7 10 5 7

sl.

sl.

sl.

\*Refers to Gtr. II only

1st time Gr. I substitute Riff A2



I'm push-in' to stay. \_\_\_\_\_  
 This thorn in my side, \_\_\_\_\_

I'm push-in' to stay \_\_\_\_\_ with some - thin'.  
 this thorn in my side \_\_\_\_\_ is from \_\_\_\_\_ the tree.

**3rd time to Code II**

I'm push - in' to stay \_\_\_\_\_ with some - thin' bet - ter \_\_\_\_\_  
This thorn in my side \_\_\_\_\_ is from the tree I've plant - ed. \_\_\_\_\_ Ooh, it

**Riff A2**

5 5 5 5 4 5 4

0



Chorus  
2nd time & Fill 1

5 45

1

D5

caught on der wheel's roll. I take the leech.

Rhy. Fig. 4A (Gtr. I & II)

H

H

H

H

9 9 9 5 5 7 7 5 5 7 7 5 5 7 7 5 5

7 7 7 5 5 5 5 5 5 5 5 5 5 5 5 5 5

sl.

sl.

sl.

15

E5

D5

I'm bleed - ing me. Can't stop to save my soul.

(end Rhy. Fig. 4) Rhy. Fig. 4A

H

H

H

H

5 7 7 7 5 5 5 5 5 5 5 5 5 5 5 5 5

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

sl.

sl.

sl.

sl.

w/Rhy. Fig. 4A (14 times) (Gtr. II)

A5

N.C.

E5

I take the leech that's lead - ing me. I'm bleed - ing me.

(end Rhy. Fig. 4A) Rhy. Fig. 4B (Gtr. I)

H

H

H

H

5 7 7 7 5 5 5 5 5 5 5 5 5 5 5 5 5

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

sl.

sl.

sl.

sl.

Fill 1 (Gtr. III)

3/4

(Gtr. IV out)

24

D5 A5 NC.

Woh. I can't take it.

H H

7 7 7 7 5 5 7 7 5 5 7 7 7 7 0 3

To Code 1

E3 D5

Caught under wheel's roll.

Oh.

1/2

9 9 9 9 7 7 7 9 7 5 5 7 7 7 5 5

sl. P

A5 N.C. Em D Dsus4 D

the bleed-ing of me. yeah.

Gtr. I & II H Gtr. II Gtr. I

grad. bend Full

(end Rhy. Fig. 4B)

12 12 12 12 9 7 7 7 7 5

5 7 7 7 14 12 12 12 12 9 7 7 7 5

Dsus4 D Em

Yeah. of me. yeah.

Full A.H. (15mm) Full

grad. bend Full

Full A.H. Full

12 12 12 12 12 9 7 7

7 7 9 7 7 5 7 5 7 0 14


## Coda I

Free time

N.C. (ES)

the bleed - ing of me. Oh. the bleed

Gtr I & II

H

slight rit.

5 7 7 7 0 3 0 0

Tempo I  
(Band out)

ES

ing of me.

Rhy. Fig. 5 (Gtr. I)

(Gtr. II out)

H

H P.M. P.M.

7 9 9 9 7 0 0 0 0 0 0 0

N.C.

ES

N.C.

Play 7 times

(end Rhy. Fig. 5)

Rhy. Fig. 5A (Gtrs. I &amp; II)

(7th time:) Yeah.

(end Rhy. Fig. 5A)

P.M. P.M. H P H P.M. P.M. P.M.

8 7 10 10 9 7 9 9 9 9 7 10 10 7

H P H P

\*Gtr. II and band enter 4th time

Bridge  
w/Rhy. Fig. 5A (4 times)

ES

N.C.

ES

N.C.

I am the beast that feeds the beast.

I am the blood. I am re-lease.

ES

N.C.

ES

N.C.

Come make me pure. bleed me a cure. I'm caught. I'm caught. I'm caught un-der.

Chorus  
w/Rhy. Fig. 4 (Gtr. II)  
E5

Caught in Jer wheel's roll I take the leech

Gtr. II

Caught in Jer wheel's roll I take the leech

w/Rhy. Fig. 4A (1st bar only)

A5

I'm bleed-ing me. Can't stop to save my soul

I'm bleed-ing me. Can't stop to save my soul

w/Rhy. Figs. 4A (2 times) (Gtr. II) & 4B

A5

N.C.

E5

I take the leech that's lead-ing me. I'm bleed-ing me

Gtr. II

I take the leech that's lead-ing me. I'm bleed-ing me

D5

A5

N.C.

Oh I can't take it



E5 D5

I can't take it. I can't take it. Oh.

Gr. III Full Full Full Full

dist. tone w/wah or filter (w/o slide)

5 7 8 10 10 12 12 12 14

\*Slight vib. (next 3 bars)

Guitar solo w/Rhy. Fig. 5 (Gtrs. I & II)

A5 N.C. E5

the bleed-ing of me.

Full Full Full Full

P.M. ....

15 17 15 17 15 17 12-12 12-12 14 12 12 12 14 14 12 14 14 12 14 12

w/Rhy. Fig. 5A (3 times)  
E5

N.C. E5

12 14 14 12 12 14 14 14 12 12 12 14 14 12 14 12

N.C. E5 N.C.

14 14 12 14 14 12 14 14 12 14 12 14 12 14 12 14 12



**Half time feed**  
at 14h. Fig. 4

W. Rhy. Fig. 4A  
ES

W. Riff A (\*Gln. I & II)  
N.C.

AS 1/2 N.C. Full N.C. (Gtr. III out)

st. Full

1/2 Full

Full

st.

12 14 14 12 14 14 12 14 12 14 14 12 14 14

9 10 10 12 12 14 12 14

st. st. st. st.

\*Dist. long (both gtrs.)

D.S. of Code 11  
918

w/ Riff A (1st 6 bars only) (\*Gtr. 1) w/ Riff A 1

7 (Gtr. II out) 6

\*Clear tone

Ah... yeah.

**Coda II** (w/last bar of Rhy. Fig. 2 and Riff A)

The image shows a musical score for the song "The Rose Tree". It consists of three staves. The top staff is a vocal line in G major (one sharp) and 2/4 time, with lyrics "With some - thin' bet - ter." and a "rit." (ritardando) marking. The middle staff is a piano accompaniment line, and the bottom staff shows the fingerings for the right hand (0, 8, 8, 8, 9).

# CURE

Words and Music by  
James Hetfield and Lars Ulrich

THE COURT: 240D.

344

5-44

Don't know

Modernist Rock = 120

[illegible]

1st Verse  
Rhyme: 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846

1st Verse (Rhythm: 7/8 times)

NC ES NC ES NC ES NC ES NC

Spoken: The man takes another bullet. He keeps them all within.

ES NC ES NC ES

He must seek no matter how it hurts.

NC ES VC ES NC ES VC

He thinks the an - swer's cold

\*Doubled by spoken voice (next 7 bars only)

and in his hand. He takes his medicine.

N.C. E5 N.C. E5 N.C. E5 N.C.  
 The man takes an - oth - er bul - let. Yeah, he's been fooled a - gain.

Un - cross your arms, take and throw 'em to the cure. say. (end Rhy. Fill 1)

Rhy. Fill I  
Gtr. I

Gtrs. I & II

P.M.

H

H

\*Gradually release P.M.

Pre-chorus N.C. FS N.C. FS N.C. FS w/Rhy. Fill 2 Bb5/P

Un-cross your arms now.

Rhy. Fig. 2

Gtr. I

P.M.

FS N.C. FS N.C. FS N.C. FS

Take him to it, say, do be - lieve.

Gtrs. I & II

P.M.

N.C. FS N.C. FS N.C.

yeah, I do be - lieve. Hell, yeah.

(end Rhy. Fig. 2) Riff B

P.M.

Throughout Riff B, pick scrapes played by Gtr. I only (Gtr. II tacet).

Rhy. Fill 2 (Gtr. II)

P.M.

Gradually release P.M.

w/Rhy. Fill 3  
N.C.

E5

N.C.

E5

N.C.

E5

N.C.

E5

Yeah, \_\_\_\_\_

Gtr. 1

2nd Verse  
w/Rhy. Fig. 1 (3x times)

N.C.

E5

N.C.

E5

N.C.

E5

N.C.

The lies tempt her and she fol - lows.

A - gain she lets him in.

\*Doubled by spoken voice (next 8 bars only)

E5

N.C.

E5

N.C.

E5

She must be - lieve to fill the hol - low.

N.C.

E5

N.C.

w/Rhy. Fill 1

N.C./P

She's been fooled

a - gain.

Un - cross your arms, take and

Pre-chorus  
w/Rhy. Fig. 2

F5

N.C.

F5

N.C.

F5

N.C.

F5

throw 'em to the cure, say,

"I do be - lieve."

Rhy. Fill 3 (Gtr. II)

(Gtr. II out)

Gtr. II substitute Rhy. Fill 4

Bb5/P

(Resume Rhy. Fig. 2)

F5

N.C.

F5

N.C.

Un - cross your arms now,

take 'em to it say,

I do — he — lieve —

F5 N.C.

F5

N.C.

F5 N.C.

F5 N.C.

oh — yeah, I do — be — lieve —

Yeah — yeah —

w/ Riff B

oh —

Chorus

2nd time w/ Riff 1

S N.C. E5

N.C.

E5

- Rhy. Fig. 3

Bet - ting on — the cure.

Gtr. II

Gtrs. I & II

Gtr. II

Gtr. I

Gtr. I

\*Refers to both gtrs. unless indicated otherwise

N.C.

E5

N.C.

must get bet - ter than this.

Bet - ting on — the cure.

Gtrs. I & II

Gtr. II

Gtrs. I & II

Gtr. I

Rhy. Fill 4 (Gtr. II)

P.M. ....

FIG 1 (Gtr. III)

8va —

(Gtr. III out)

sl

17/20







N.C.

(cont. in Fill 1)

The Wind  
George Gershwin

Full 1/2 Full Full (cont. in Fill 1)

17 17 17 17 15 17

8 8 8 8 8 8 8 6 7 6 5 7 6 5

Coda

Gtr. II

cure, ow, yeah, pre - cious cure.

(Gtr. II cont. in slashes) Gtr. I

\*Flick toggle switch as before.

Interlude

(Whispered:) I do be - lieve.

The musical score is written for piano and voice. It begins with an 'Interlude' section for the piano, marked with a piano (p) dynamic and a half note (1/2). The vocal line enters with the lyrics '(Whispered:) I do be - lieve.' The piano accompaniment features a variety of musical notations, including dynamics like 'p' (piano) and 'f' (forte), articulation marks like 'acc' (accents) and 'fz' (forzando), and fingerings such as '7 8 7' and '5 6 5'. The score is divided into measures by vertical bar lines, and the vocal line is written on a single staff with a treble clef. The piano part is written on a grand staff with treble and bass clefs.





N.C. E5 N.C.

Bel - ting on the cure. Yeah, ev - 'ry - one's got to have the

1/2 Full 1/4 1/4 1/4 1/4

12 14 12 12 12 12 12 14 14 14 12 14

sick - ness. 'cause ev - 'ry - one seems to need the cure.

H st.

12 14 (14) 0

H

w/Rhy. Fill 6 E5

I do be - lieve, I do be - lieve, I do be - lieve.

Full Pull Pull

Full Pull Pull

2 0 0 3 2 2 0 2 0 2 0

Rhy. Fill 6 (Gtr. 1)

9 7 9 7 0 3 0

# POOR TWISTED ME

Words and Music by  
James Hetfield and Lars Ulrich

Tune down 1/2 step:

⑥ = E $\flat$  ③ = G $\flat$   
⑤ = A $\flat$  ② = B $\flat$   
④ = D $\flat$  ① = E $\flat$



Moderate Rock  $\text{♩} = 120$

Triplet feel ( $\text{♩} = \text{♩} = \text{♩}$ )

N.C.(A5)

Intro

Gtr. I

The musical score is written for guitar and bass. The guitar part (top staff) includes a melodic line with slurs, triplets, and various fret numbers (5, 7, 9, 10, 12). The bass part (bottom staff) provides a rhythmic foundation with power chords (P), slurs, and fret numbers (5, 7, 9, 10, 12). The score is divided into measures by vertical bar lines. A note in the second measure of the guitar part is marked with an asterisk (\*).

\*Striking muffled strgs.  
sometimes causes random  
harmonics to sound (next 5 bars).

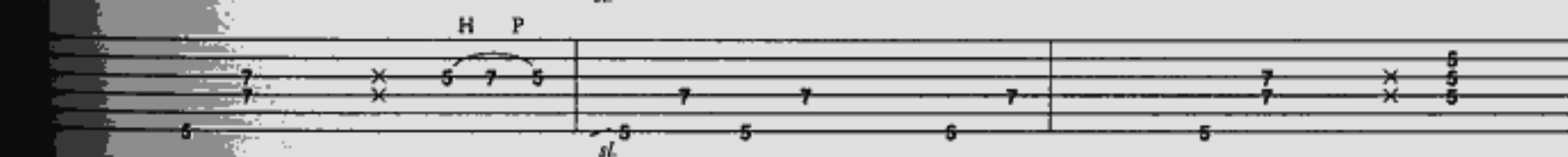
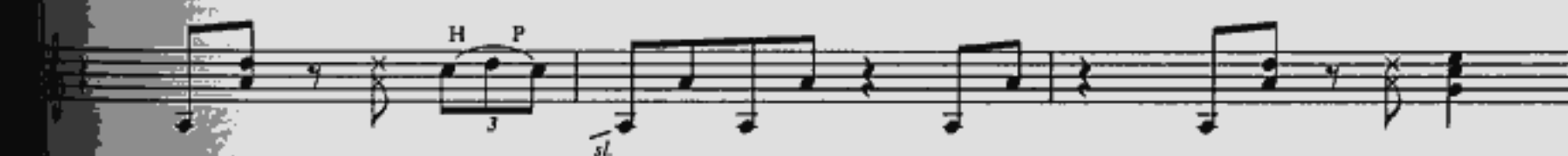
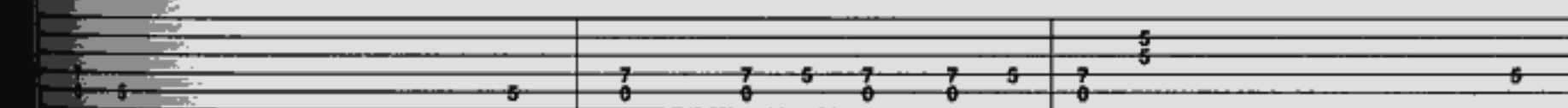
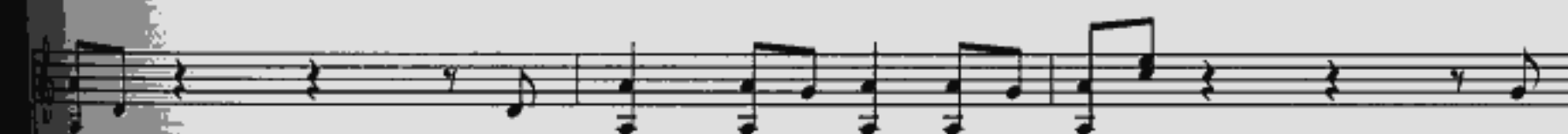
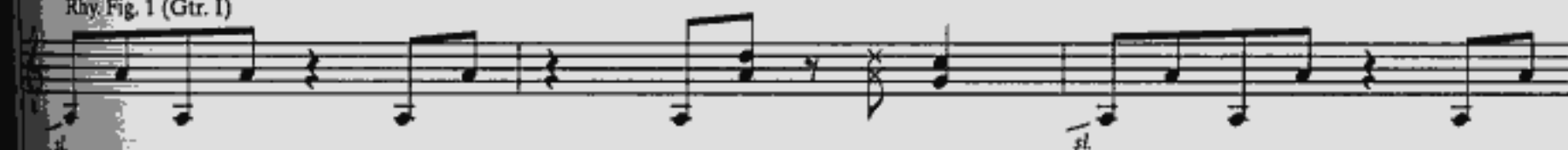
Half time feel

N.C.(A5)

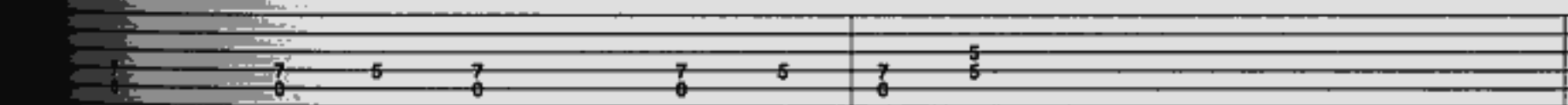
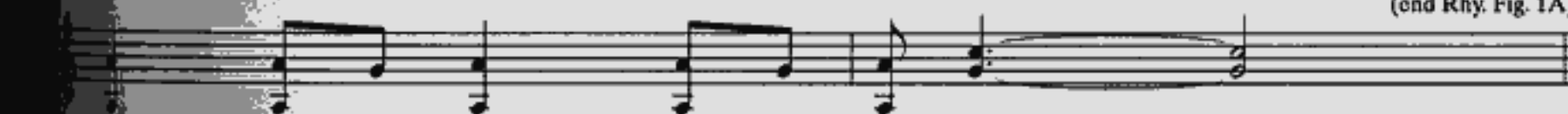
Rhy. Fig. 1A (Gtr. II)



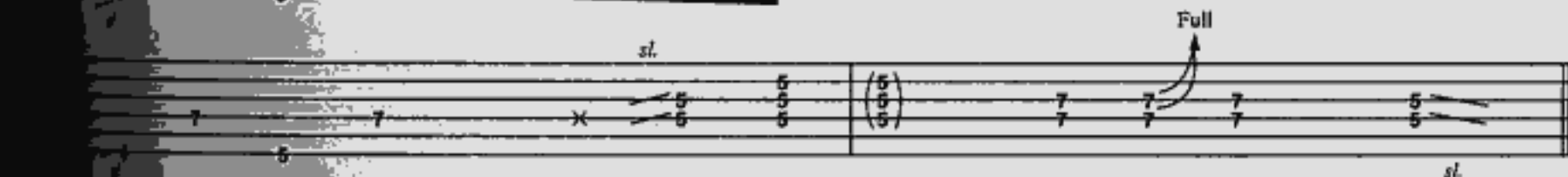
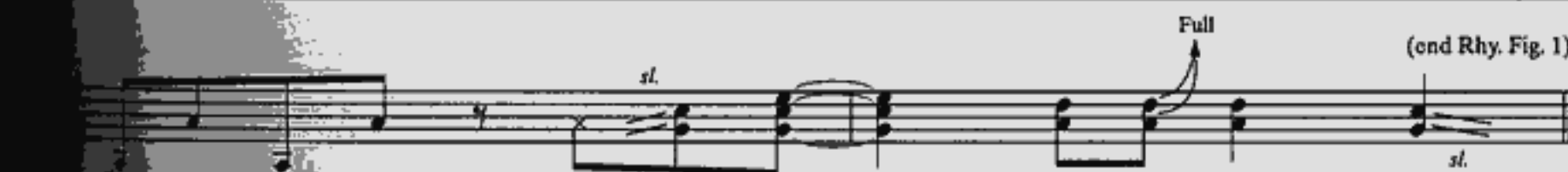
Rhy. Fig. 1 (Gtr. I)



(end Rhy. Fig. 1A)



(end Rhy. Fig. 1)

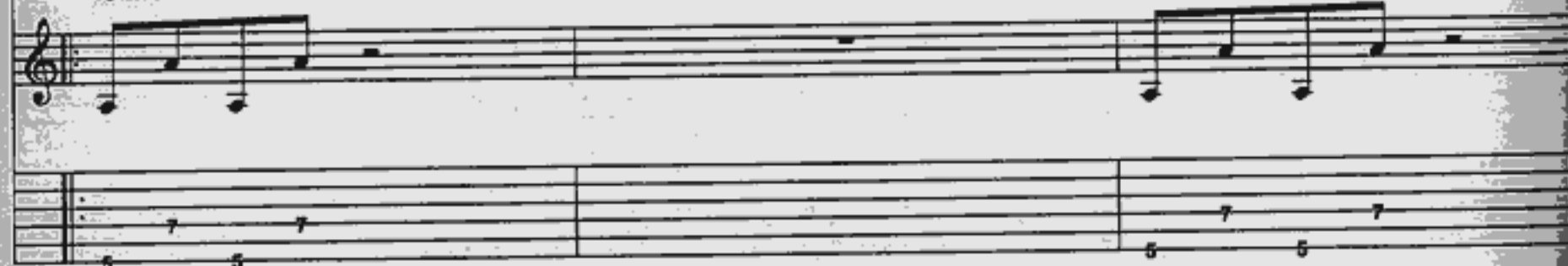


1st, 2nd Verses  
N.C.(A5)



1. Oh, poor twist - ed me.  
2. See additional lyrics

Gtrs. I & II



Oh, poor twist - ed me.

Gtrs. I & II

I  
(Gtr. II out)



G5



feast on sym - pa - thy.

I chew on suf - fer.

Gtr. III

dist. tone  
w/slide



Gtr. I





w/Rhy. Fig. 1A (last 4 bars only)  
A5

Yeah, I chew — on ag — o — ny.

\*w/gtr.'s vol. knob

N.C.(A5)

(Gtr. II out)

Swal- low whole — the pain. — But, oh, it's too good to

Rhy. Fill 1

(cont. in slashes)

sl.

sl.

be \_\_\_\_\_ that all this — mis - cr - y, — just for,

Rhy. Fig. 2 (Gtr. III)

let ring.....4

7 5 12 12 12 12

1. w/Rhy. Fig. 1A  
N.C.(A5)

(cont. in notation)

E

oh, poor twist - ed me.

(Gtr. III out)  
(end Rhy. Fig. 2)

Gtr. I

sl.

sl.

Musical score for "I Wanna Dance with Somebody" by Whitney Houston. The score is for guitar and includes a vocal line and a guitar line. The vocal line starts with "Ooh, yeah." and the guitar line features a complex solo with many accidentals and a key signature change to D major. The score is divided into measures by vertical bar lines.

Musical score for the vocal line and guitar accompaniment. The vocal line is in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The lyrics are "Poor twist-ed me." The guitar accompaniment is in treble clef with a key signature of one flat and a 3/4 time signature. The guitar part includes chords and single notes, with some slurs and accents. The lyrics are written below the vocal line.

2. w/Rhy. Fig. 1A (last 4 bars only)  
N.C.(A5)

N.C.(A5)

yeah.

GAT. I

Full

Full

Full

Full

(end half time feel) Bridge  
G5  
Rhy. Fig. 3  
(Gtr. I)

Yeah. \_\_\_\_

To

fi - nal

reach

the

shore.

**Riff A (Gtr. II)**

(cont. in slashes)

H

(cont. in slashes)

ef

sl.

H

 $\sigma$ 

51

el

F15

F9

**SUR - vive**

the storm.

Now you're bare and

cold, \_\_\_\_\_

The score was

W200.

11

51

2

4

sf

11

51.

54.

sl

54



[illegible]

Gr. I

7 5 7 5 7 5 5

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef and a key signature of one flat (B-flat). The melody begins with a quarter note G4, followed by a quarter note A4, and then a half note B4. A slur covers the next two measures, which contain a quarter note G4 and a quarter note F4. The second system continues the melody with a quarter note E4, followed by a quarter note D4, and then a half note C4. The score is written on a single staff with a treble clef and a key signature of one flat. The tempo is marked 'Allegretto' and the time signature is '3/4'. The score is for a single melodic line.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, folk-like style, featuring a series of eighth and sixteenth notes. The second system consists of two staves. The top staff continues the melody, and the bottom staff provides a harmonic accompaniment using a simplified notation system with numbers (10, 8, 6, 4, 2) placed on the lines and spaces of the staff, likely representing fingerings or specific notes on a stringed instrument.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the vocal melody in G major, featuring a treble clef, a key signature of one sharp (F#), and a common time signature. The melody includes various ornaments such as slurs, ties, and triplets, and is marked with a 'P' (Piano) dynamic. The second system contains the guitar accompaniment, written in a simplified notation style with numbers 1-10 on a six-line staff, indicating fret positions. It includes a bar line and is also marked with a 'P' dynamic.

[illegible]



w/\*Rhy. Fig. 1A  
N.C.(A5)

Yeah, yeah, yeah.

Yo, poor twist-ed me. Yeah.

Oh, yo, yo, poor twist-ed me.

let ring

Full

Gtrs. I & II

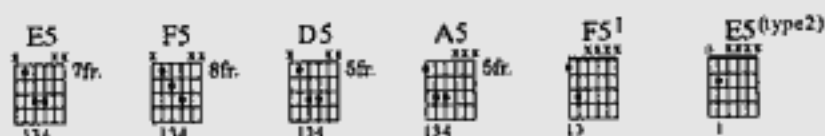
P

### Additional Lyrics

2. Poor mistreated me  
Poor mistreated me.  
I drown without a sea.  
Lungs filled with sorrow,  
Lungs filled with misery.  
Inhaling the deep, dark blue.  
Woe, woe is me.  
Such a burden to be  
The poor mistreated me, yeah.

## WASTING MY HATE

Words and Music by James Hetfield,  
Lars Ulrich and Kirk Hammett



Tune down 1/2 step:

⑥ = E<sub>b</sub>      ③ = G<sub>b</sub>  
⑤ = A<sub>b</sub>      ② = B<sub>b</sub>  
④ = D<sub>b</sub>      ① = E<sub>b</sub>

**Moderate Rock ♩ = 148**

[illegible]

Chorus  
w/\*Riff A  
N.C.

Good day, \_\_\_\_\_ how do, \_\_\_\_\_ and I send \_\_\_\_\_ a \_\_\_\_\_

\*1st note is tied, not struck.

\_\_\_\_\_ to \_\_\_\_\_ you. \_\_\_\_\_ Don't \_\_\_\_\_ waste, \_\_\_\_\_ waste \_\_\_\_\_ your \_\_\_\_\_



D5 E5

and I won't waste \_\_\_\_\_ my hate \_\_\_\_\_ on you. \_\_\_\_\_

P.M.  
dist. tone

Riff B (Gtr. I)

 $\frac{1}{2}$ 

sl.

N.C.  
Gtrs. I & II

G5

0 0 7 0 7 0 0 5 0 0 7 7 7 0 0 5 5 5 5 0 5 4 0 0

1. A5 N.C. G5 A5 N.C. 2. A5 N.C. G5 A5 N.C. (cont. in slash)

sl. PM. sl. sl. PM. sl.

1st Verse  
E5

Rhy. Fig. 1  
(Gtrs. I & II)

Ain't gon - na waste my hate, — ain't gon - na waste

\*Throughout verses, bass plays E when gtr. plays F5.

F5 E5 F5

my hate on you. I think I'll keep it for my

Open A D5 E5 Open A D5 E5 Open A D5 E5

self.

F5 D5

Ain't gon - na give no more, — ain't got the

Riff C (Gtr. III)

clean tone

A5 E5 F5 ③open A D5 E5  
P.M.

to help you score. I think it's time you pleased your self, —  
(Gtr. III out)  
(end Riff C)

③open A D5 E5 (end Rhy. Fig. 1) ③open A D5 E5 ③open A D5 E5 ③open A D5 E5  
P.M. P.M. P.M. P.M.

w/Riff A (1st 4 bars only) (Gtrs. I & II)  
N.C.

your self.

Half time feel  
Chorus  
N.C.

Good day, — how do, — and I send a smile —

Riff A1 (Gtrs. I & II)

H H P H H

H H P H H

w/Riff A1 (Gtr. I)

to you. Don't waste, — waste your breath, —

(end Riff A1) Gtr. II

1/2 1/2

P H H H

P H H H

and I won't waste my hate on you,

Gtrs. I & II

H

(9) 9 9 9 7 (7) 7 7 5 7 7 0 (0)

H

2nd time to Coda I;  
3rd time to Coda II

(end half time feel)

waste my hate on you. Hatel

(3rd time Gtr. I cont. in slashes)

(0) (0) (0)

w/\*Riff B (Gtrs. I & II)  
N.C.

G5 A5 N.C. G5 A5 N.C.

G5 A5 N.C. G5 A5 N.C.

\*Last note is not tied.

2nd Verse  
w/\*Rhy. Fig. 1

E5

F5

E5

Think you're  
\*Gtr. II plays 1st 7 bars only.

worth - y now? —

You think e - nough to e

F5

E5

F5

③  
A D5 S

ven raise the brow and to laugh and tip that two - pr - cored

cr-own? Well, I see my hands,

I see my feet, I feel that blood that pumps in beat.

But where the hell's my mind go - in' now?

Dead gone now.

Gtr. II

③open A D5 E5 A D5 E5 P.M.

③open A D5 E5 P.M.

③open A D5 E5 P.M.

w/Riff C E5 (type2) P.M.

D5 A5 F5<sup>1</sup>

E5 (type2) P.M.

③open A D5 E5 P.M.

③open A D5 E5 P.M.

③open A D5 E5 P.M.

w/Rhy. Fill 1 D5 E5

w/Riff A (1st 4 bars only) (Gtrs. I & II) N.C.

D.S. al Coda I

4

Coda I

Think I'll keep it for my self.

(9) (7) (9) (7) (9) (7) (9) (7)

Rhy. Fill 1 (Gtr. I)

H

(9) (7) (9) (7) (9) (7) (9) (7)

H

(end half time feel)

N.C. D5 E5 N.C. D5 E5 N.C. D5 E5 N.C. D5 E5 N.C. F5

Hate!

(4th time Gtr. II cont. in slash)

\* P.M. P.M. P.M. P.M. P.M.

(0)

\*Last 2 times, Gtr. II omits all P.M.'s.

3rd Verse  
w/Rhy. Fig. 1 (1st 14 bars only)

Gtr. II E5 E5 (type2) F5<sup>1</sup> E5 (type2) P.M.

Ain't gon - na waste — my hate. — But I'm so good —

F5<sup>1</sup> E5 (type2) P.M.

y when — they say, — "Bet - ter — to give — than to — re - ceive".

Ⓢopen A D5 E5 P.M. Ⓢopen A D5 E5 P.M. Ⓢopen A D5 E5 P.M. Ⓢopen A D5 E5 P.M. w/Riff C E5 (type2) P.M.

Ain't gon - na waste.

D5 A5 F5<sup>1</sup>

— my hate, — no, no. — Ain't got time to waste — my hate — on you.

E5 (type2) P.M. Ⓢopen A D5 E5

I think I'll keep — it all — for my

N.C. D5 E5 N.C. D5 E5 N.C.

self, for my self.

Gtrs. I & II Gtr. II

PM. H H

Gtr. I PM.

(9) 7 9 12 12/7 12/9 12 (9) 12 12 12 12 12 12 12 12

(7) 0 5 7 0 5 7 12 (7) 12 12 12 12 12 12 12 12

H H

\*Gtr. II indicated to left of slashes in TAB.

w/Riff A (1st 4 bars only) (Gtrs. I & II)  
N.C.

D.S. al Coda II

3

Gtr. I

Coda II

Think I'll keep it for my self.

Gtr. II

sl.

sl.

(0) 15 15 0 (0)

(end half time feel)  
(cont. in notation)

N.C. D5 E5 N.C. D5 E5 N.C. D5 E5 N.C. D5 E5 N.C. F5

Yeah!

Hate!

Gtrs. I & II

PM. PM. PM. PM. PM.

(0) (0) (10) 24

sl.

7 9 7 9 7 9 7 9 10 10

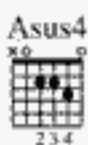
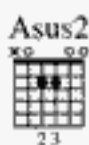
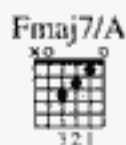
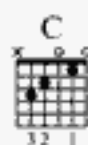
0 5 7 0 5 7 0 5 0 0

# Mama Said

WORDS AND MUSIC BY JAMES HETFIELD AND LARS ULRICH

TRANSCRIBED BY JEFF JACOBSON

As heard on Metallica's Elektra recording **Load**



## A Intro

Slowly ♩ = 72

1

Dm Rhy. Fig. 1

C Am Dm

Gtr. 1 (acous.) let ring throughout

TAB

## B 1st Verse

Mama she has taught me well

Told me when I was young

4

C Am Dm C Am

end Rhy. Fig. 1

"Son your life's an open book

Don't close it 'fore it's done"

The brightest flame burns quickest

That's

7

Dm C Am Asus4 Dm

what I heard her say

A son's heart's owed to mother

but I must find my way

10

C Am Dm C Am



**C** Chorus

Let my heart go Let your son

Dm C Am G Dm C Fmaj7/A

Rhy. Fig.2

Gtr.1

13

\* Gtr.2 (clean)

\* All bends performed using "B-string bender"

grow Mama let my heart go or

G Dm C Am G

15

hold bend

let this heart be still yeah still

Dm C Bb G Am Dm C Am Dm

end Rhy. Fig.2

19

Gtr.1 plays Rhy. Fig.1

Gtr.2 (w/wah used as filter)

**C** 2nd Verses

"Rebel" my new last name Wild blood in my veins Apron strings around my neck the

C Am Dm C Am Dm

Gtr.1 plays Rhy. Fig.1 (1ax times)

8va

24

let ring

I left home at an early age of what I heard was wrong

I never asked forgiveness but what I said is done

C                  Am                  Dm                  C                  Am                  Dm                  C                  Am

28 Siv

\* Rock wah-wah pedal back and forth ad lib til end of bar

**D** 2nd Chorus

Let your son grow

Marnie

Dm C Am G

Dm C Fmaj7/A .G

33 6

Gr. 1

or let this heart be still

Om C Frma7/A G

Dm C Bb G Am

Asus2

ASUS4

and Rhy. Fil 1

37

37

And Ray, V. 1

Full

Gtr. 1

0 0 0 0 0 0 0 0 0 0

1 1 1 1 0 0 0 0 0 0

2 2 2 2 2 2 2 2 2 2

2 2 2 2 2 2 2 2 2 2

0 0 0 0 0 0 0 0 0 0

§ E Bridge

but	never	I	gave
but	never	I	gave

But you gave me your emptiness and I  
But you gave me your emptiness I now  
(on D.S.) (and I)

(on D.S.) (and I)

Dm                  G                                  C                                  F                                  Dm                  G

Ritr. Fig.3

Ga 1

The musical score for 'Rhythm Figure' consists of three staves. The top staff is for Guitar 1 (Gtr.1) and features a continuous eighth-note pattern. The middle staff is for Guitar 2 (Gtr.2) and includes a melody line starting at measure 41, with notes and rests. The bottom staff is for Guitar 2 (Gtr.2) and shows fret numbers (0, 1, 2, 3) and fingerings (1, 2, 3) for the melody line. The score is marked with a key signature of one flat and a common time signature.

(2nd time on D.S.) To Coda

take to my grave  
take to my grave

So let this heart be still

C F end Rhy. Fig.3 Dm C Bb G Am Asus4

44

full

Gtr. 1

### F 3rd Verse

Mama now I'm coming home I'm not all you wished of me

A mother's love for her son unspoken help me be

Yeah I

47 Dm C Am Dm C Am

Gtr. 1 plays Rhy. Fig. 1 (1 & 4 times)

Gtr. 2

full

full

full

took your love for granted and all the things you said to me

yeah

I need your arms to welcome me but a cold stone's all I see

51 Dm C Am Dm C Am

full

full

full

### G 3rd Chorus

Let my heart go

Let your son grow

Mama

G  
Gtr. 2 plays Filt 1

55

1

let my heart go

or let this heart be

59 Dm C Fmaj7/A G Dm C Bb G

1

# mama said

still                      Let my heart go                      Mama

Am                      Asus2                      Asus4                      Dm                      C                      Am                      Dm

Gr.1

62

Gr.2

hold bend

full

let my heart go                      Mm ya never let my heart go                      So

C                      Am                      Dm                      C                      Am                      Dm

65

full

full

full

let this heart be still                      whoa

C                      Bb                      G                      Am

68

Dm                      G

Gr.2 plays Rhy. Fig.3A

71

C                      F                      Dm                      G                      C                      F

Gr.1

D.S. al Coda

Coda

let this heart be still

Dm                      C                      Bb                      G                      Am

74

Gr.1

ritard

Rhy. Fig.4

D5                      C5                      A5                      D5                      D5                      C5                      Bb5                      G5                      A5                      D5

(play 3 times)

Gr.3 (elec. w/dist.)

TAB

X X X X

7 5 2 7 7 5 3 4 5 5 7 5

# THORN WITHIN

Words and Music by James Hetfield,  
Lars Ulrich and Kirk Hammett

Moderate Rock ♩ = 116

(Hi-hat)  
Gtrs. I & II

N.C. G5

G5 A5  
Rhy. Fig. 1

G5  
(end Rhy. Fig. 1)

w/Rhy. Fig. 1 (Gtr. I)

G5 A5

N.C.

G5  
(end Rhy. Fig. 1A)

Rhy. Fig. 1A (Gtr. II)

\*Half time feel

w/Rhy. Figs. 1 & 1A

G5 A5

N.C.

Play 6 times  
(6th time Gtr. III out)

G5  
(end Rhy. Fig. 1B)

Rhy. Fig. 1B (Gtr. III)

\*Begins 4th time and ends after 6th time

N.C.

Riff A (\*Gtrs. I & II)

Play 3 times  
(end Riff A)

\*Beginning 3rd time, Gtr. III doubles Gtrs. I & II w/wah as filter.

N.C.

Gtrs. II & III (Gtrs. II & III out)

Gtr. 1

let ring

2 4 2 3 2 2 (2)/(2) 0 0 0 0 1 0

The musical score for "The Rose Tree" is presented in two systems. The first system consists of a vocal line and a piano accompaniment line. The vocal line begins with a treble clef and a key signature of one sharp (F#). The melody is written in a simple, folk-like style. The piano accompaniment is written in a bass clef and features a steady, rhythmic pattern. The second system continues the music, with the vocal line and piano accompaniment. The score is marked with a "1" in the first measure of the vocal line, indicating the first ending. The piece concludes with a final measure in the vocal line.

1st, 2nd Verses

Gtr. I (Gtr. I out)

A5 B5

1. For - give me, Fa - ther, \_\_\_\_\_ for I \_\_\_\_\_ have sinned. -  
2. See additional lyrics

\*Gtr. II

let ring  
clean tone w/chorus

H

H

\*During 2nd Verse, play all parts w/slight variations ad lib.

Musical score for the song "Find me guilty of the life". The score is written for guitar and voice. The guitar part is in standard notation with a key signature of one sharp (F#) and a 4/4 time signature. The vocal part is in standard notation with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "Find me guilty of the life". The guitar part includes a solo section marked "sl." and a section marked "let ring...". The vocal part includes a section marked "sl." and a section marked "let ring...".

Chords: G6, F#7

Lyrics: Find me guilty of the life

Musical notation includes:
 

- Guitar: Standard notation with a key signature of one sharp (F#) and a 4/4 time signature. The guitar part includes a solo section marked "sl." and a section marked "let ring...".
- Vocal: Standard notation with a key signature of one sharp (F#) and a 4/4 time signature. The vocal part includes a section marked "sl." and a section marked "let ring...".

B5 F#5 \*N.C. G5 A5

I feel with in. When I'm brand-

Gtr. II Rhy. Fig. 2A

Gtr. I Rhy. Fig. 2

P.M. sl.

sl.

\*Chord names indicated by Gtr. I till Chorus.

B5

ed this mark of shame,

H H

(0)

P.M. sl.

sl.

(7)

G5 F#5 B5 A5

should I look down, — dis - graced, — or straight — a - head — and know — that you — must blame —

(end Rhy. Fig. 2A)

\*dist. tone

(end Rhy. Fig. 2)

sl. P.M. sl.

\*Chorus off

Chorus  
w/Riff A (4 times) (Gtrs. I & II)

N.C.

I am —

{ 1.2. the } se - cret. —

{ 3. your }

I am —

w/Riff A (2 times) (\*Gtr. III)

{ 1.2. the } sin. —

{ 3. your }

I am —

\*w/wah as filter

3rd time to Coda  
⊕

{ 1.2. the } guilt y. —

{ 3. your }

I am.)

And I



w/Rhy. Fill 1

G5

1.

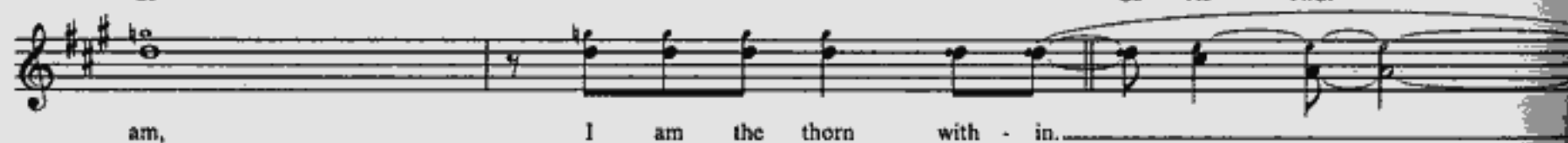
Half time feel

w/Rhy. Fig. 1B (2 times) (Gtrs. I & II)

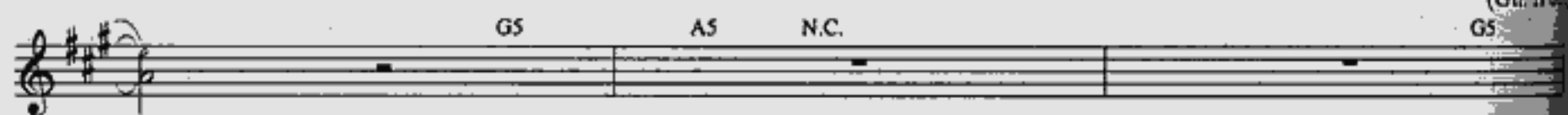
G5

A5

N.C.



(end half time feel)  
(Gtr. II out)



N.C.  
Gtr. I

(cont. in slash)



2.

w/Rhy. Fig. 1B (1½ times) (Gtrs. I & II)

G5

A5

N.C.

G5

A5

N.C.

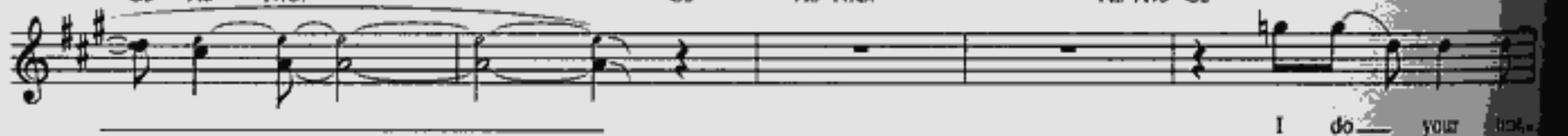
w/Rhy. Fill 2

w/Rhy. Fill 1 (2 times)

A5

A5

G5



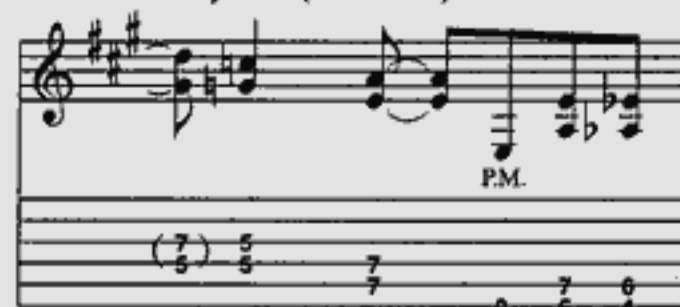
Rhy. Fill 1 (Gtrs. I, II & III)

(Gtr. III out)



Rhy. Fill 2 (Gtrs. I & II)

P.M.



# Half time feel

Guitar solo

w/Rhy. Fig. 2 (1st 7 bars only) (Gtr. II)

G5 A5

Full

Gtr. I

Full

H

sl.

sl.

H

\*w/slight variations ad lib

B5 Full

sl.

H

sl.

G5

1/2

H P

Full

sl.

H

sl.

1/2

H P

H P

F#5

B5

w/Rhy. Fill 3

F#5

G5

P.M.

sl.

## 3rd Verse

w/Rhy. Figs. 2 (Gtr. I) & 2A (\*\* Gtr. II)

G5 A5

B5

So point your fin - gers, ——— point right — at me. —

\*Both gtrs. w/slight variations ad lib

\*\*Clean tone w/chorus

Rhy. Fill 3 (Gtr. II)

P.M.

G5 F#5

For I am shadows and will fol

B5 A5

low you. One and the same are we.

D.S. al Coda

Coda G5

am, I am the thorn with in.

Outro  
w/Riff A (1st 2 bars only) (12 times)  
N.C.

\*All gtrs. Gtr. III

\*All gtrs. Gtr. III

P.M.

\*Gtr. III: wah off

I am the thorn with in



F#5 N.C. F#5

N.C. F#5 N.C.

I am the thorn with - in.

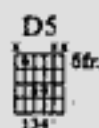
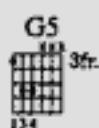
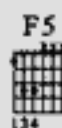
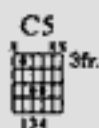
F#5 N.C. F#5

#### Additional Lyrics

2. Forgive me, Father, for I have sinned.  
Find me guilty when true guilt is from within.  
So point your fingers, point right at me.  
For I am shadows and will follow you.  
One and the same are we. (To Chorus)

# RONNIE

Words and Music by  
James Hetfield and Lars Ulrich



- Tune down  $\frac{1}{2}$  step:

$$\textcircled{6} = E^1, \quad \textcircled{3} = G^1$$

⑤ = A↓    ② = B↓

④=D $\flat$  ①=E $\flat$

**Moderately slow Rock ♩ = 92**

N.C.(A)

Rhy. Fig. 1 (Gtr. 1)

## Intro

N.C.(A)  
Rhy. Fig. 1 (Gtr. I)

Intro

The musical score for the guitar introduction consists of two staves. The treble staff is in 4/4 time and contains a series of eighth and quarter notes, with some notes beamed together. The bass staff contains whole notes and rests, with fret numbers (0, 5, 7) indicated below the notes. The score is divided into measures by vertical bar lines. Above the treble staff, there are wavy lines indicating bends or vibrato. Below the bass staff, there are wavy lines indicating bends or vibrato. The score is labeled 'Intro' at the beginning.

*f* dist. tone P.M. let ring... P.M. let ring... P.M. sim. P.M. P.M. P.M.

Full

(end Rhy. Fig. 1)

N.C.(A)  
Rhy. Fig. 1A (Gtr. II)

1/4

1/2

3 P

dist. tone

P.M. let ring ...

P.M. let ring ...

P.M. sim.

P.M.

Full

P

3 P

1/4

1/2

(end Rhy. Fig. 1A) 1/4 Full N.C.(A5)  
Rhy. Fig. 2 (Gtrs. I & II)

P.M. P.M.

let ring

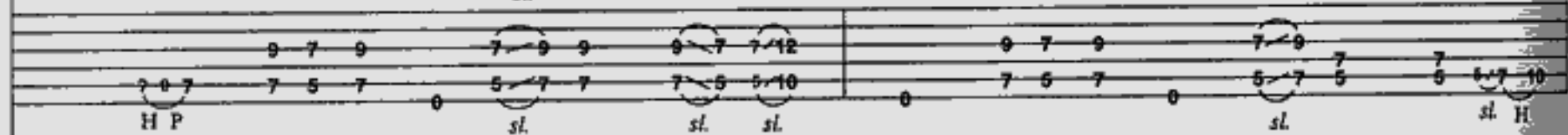
7 5 7 0 5 7 0 0 8 7 8 7 7 7 7 5 7 2 2 2 0 2

1st Verse  
E5

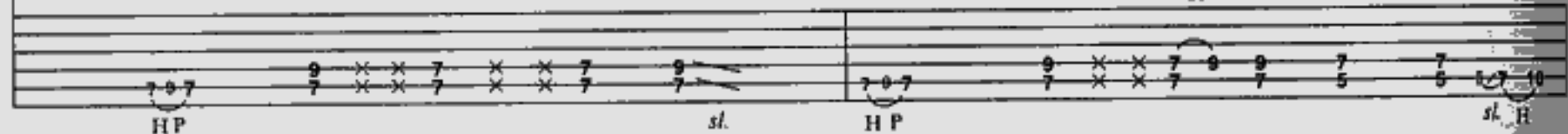
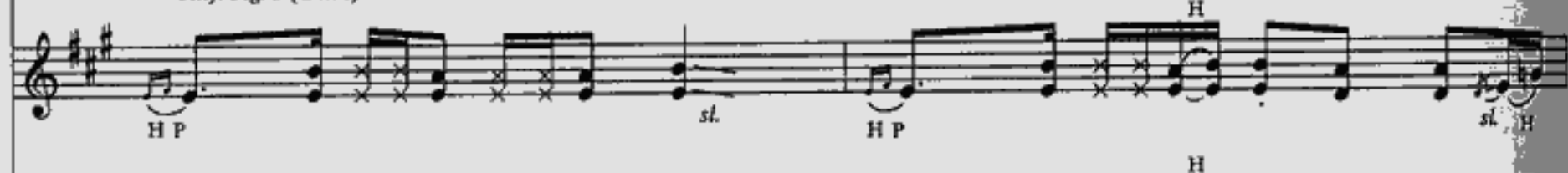
D5



Rhy. Fig. 3A (Gtr. II)



Rhy. Fig. 3 (Gtr. I)



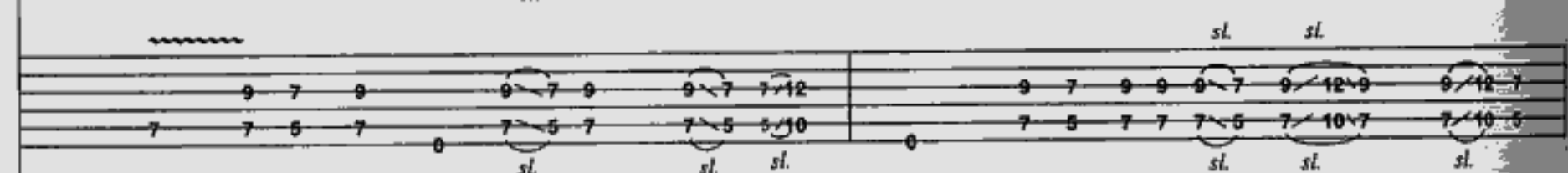
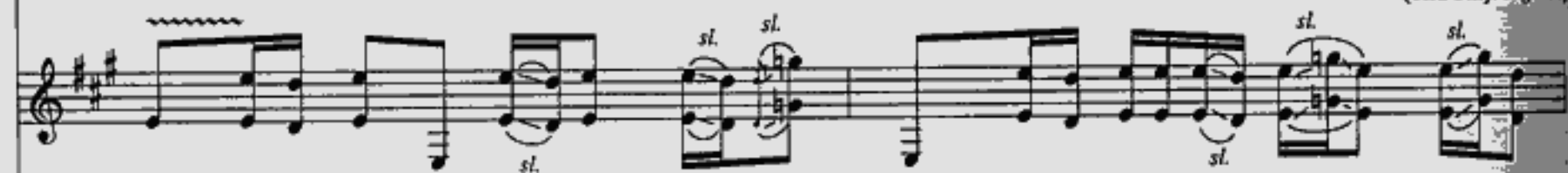
E5

D5

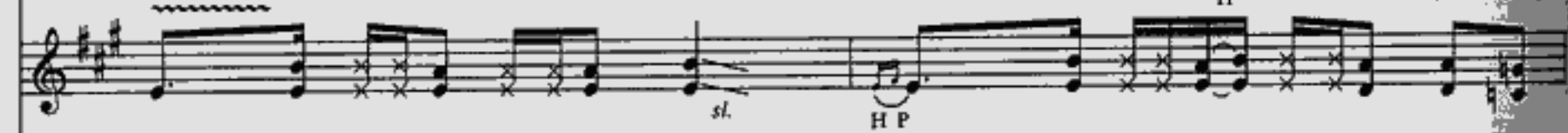
C5



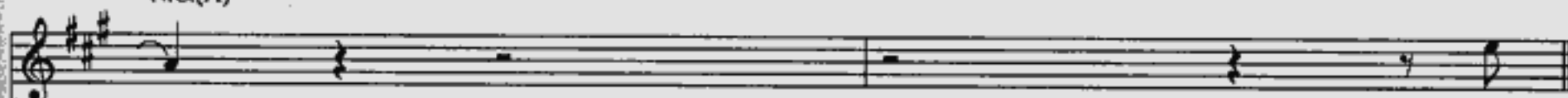
(end Rhy. Fig. 3A)



(end Rhy. Fig. 3)



N.C.(A)



Then

Rhy. Fig. 2A  
Gtrs. I & II



Gtr. II

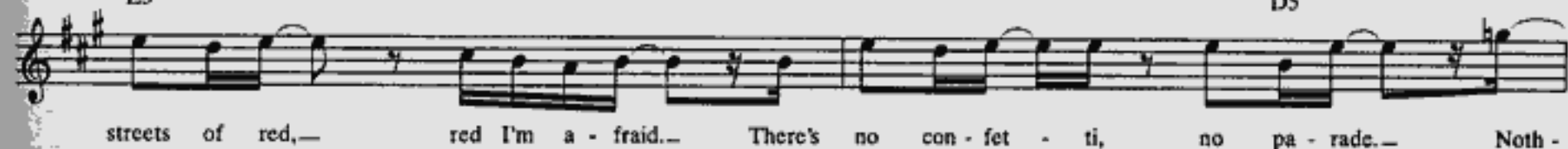
(end Rhy. Fig. 2A)

Gtr. I

\*Gtr. II indicated to left  
of slashes in TAB.

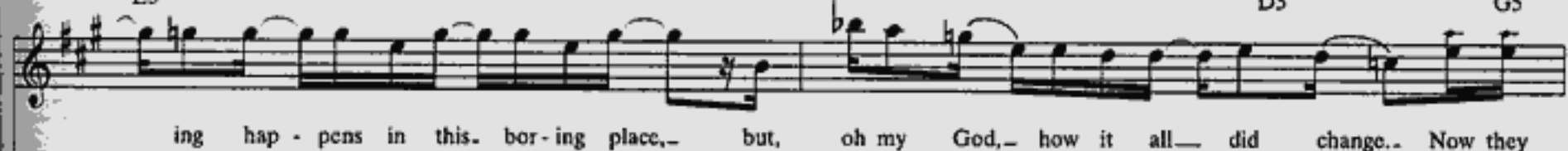
2nd Verse  
w/Rhy. Figs. 3 (1st 3 bars only) & 3A

E5



D5

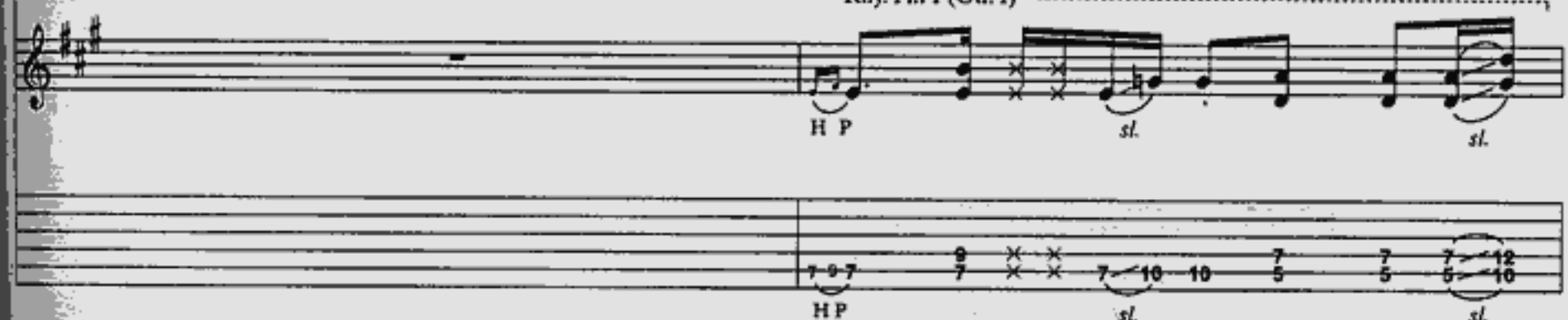
E5



D5

G5

Rhy. Fill 1 (Gtr. I)



H P

sl.

sl.

H P

sl.

sl.

D5

C5/D

D5

C5

B5



Rhy. Fig. 4 (Gtrs. I & II)

(end Rhy. Fig. 4)



sl.



8

w/Rhy. Fill 2 (1st bar only) w/Rhy. Figs. 1 (1st 3 bars only) &amp; 1A

### To Coda

The musical score for guitar consists of two staves. The top staff is a standard five-line staff with a treble clef and a key signature of one flat (B-flat). It contains a melodic line with various articulations, including slurs, accents, and dynamic markings such as "Full" and "P" (piano). The bottom staff is a six-line staff with a bass clef, containing a bass line with fingerings (numbers 1-5) and dynamic markings. The score is divided into two measures by a vertical bar line.

C5 B5 F5 G5 D5

Rhy. Fill 2 (Gtr. II)

File 1 (Gtr. III)

(Gtr. III out)

3rd Verse  
w/Rhy. Figs. 3 & 3A  
E5

al - ways said, — "Some - thin' wrong — with lit - tle, strange — Ron - nie Long. —

Nev - er laughed, — nev - er smiled. — Talked a - lone — for miles — and miles — and —

w/Rhy. Fig. 2A  
N.C.(A)

miles. —

Gtr. III Full P P H 1/2 Full P 1/2 Full H

w/light dist Full P P P H 1/2 Full P 1/2 Full H

P H P

4th Verse  
w/Rhy. Figs. 3 (1st 3 bars only) & 3A  
E5

Gal - low calls, — "Son," I say, — "keep — your smile — and laugh — all — day. — Think

sl. Full

sl. Full

P H H Full

P H H Full

w/Rhy. Fill 1

once a - gain — in this bor - ing place, — for lit - tle boys, — how they — soon change. — Now they

Full H Full H Full H Full H

Full H Full H Full H Full H

w/Rhy. Fig. 4

D5 C5/D D5 C5 B5

all pray, — blood stain wash a - way.

let ring

H sl. Full P (cont. in Fill 1) 1/4

7 10 7 0 7 0 10 7 7 10 (10) 14 10 15 15 (15) 10 14 10

w/\*Fill 2 (8 times)

Ⓢ open A

Gtr. II

Coda

blood stained the sun — red to - day.

Full Full Full Full H P

Full Full P P H P

7 7 7 (7) 5 7 6 7 2 0 2 0 (0)

\*Play w/slight variations ad lib (throughout).

(cont. in notation) N.C.(A)

Yeah. —

Full P Gtr. II H P (Gtr. II out)

Full P Gtr. I H P

5 6 5

12

Fill 2 (Gtr. III)

*mf*

w/talk box

2 2 2 2 2 2 2 2

Gtr. I

sl.

sl.

H

sl.

sl.

H

(Spoken:) Yeah, well, all the

Bridge  
w/Fill 2 (8 times)  
N.C.(A)

sl.

sl.

Full

Full

green things died when Ronnie moved to this place. He said,

sl.

sl.

sl.

sl.

sl.

sl.

"Don't you dare ask why I'm cursed to wear this face." Well, now

w/Rhy. Fill 3

we all know why the children called him "Ronnie Frown". When he

pulled that gun from his pocket, and they all fall down, — down, — down.

Chorus  
w/Rhy. Figs. 1 & 1A  
N.C.(A)

w/Rhy. Fill 2 (1st bar only)  
C5 D5 C5

— He said, "Lost my way — this blood - y day. — Lost my — way." — Yeah, — yeah, I heard him.

w/Rhy. Figs. 1 (1st 3 bars only) & 1A  
N.C.(A)

He screamed, "Lost my way — this blood - y day. — Lost my — way —"

Rhy. Fill 3 (Gtr. II)

Play 3 times

w/Rhy. Fill 2

C5 D5 C5 (Gtr. II out)

All things wash a way but blood stained the sun red to

Gtr. I Full

Full Full Full

Full P P

0 7 8 7 8 7 (7) 5 7 5 7 0

Outro  
w/Rhy. Fig. 2 (Gtr. I: 2 times; Gtr. II: 3 times)  
N.C.(A)

N.C.(A) N.C.(A)

day. That's right.

C5 B5 F5 G5 D5 N.C.(A)

All things wash a - way. —

Gtr. III

let ring.....

sim.

H P

5 8 5 7 7 5 7 5

5 8 5 7 5 7 5 7 5

P

C5 B5 F5 G5 D5

And they all fall— down,— down. But blood stained the sun to - day.—

H H H P P sl.

5 0 5 7 5 7 7 5 5 0 5 7 7 5 7 6 5 7 (7)

N.C.(A)

Yeah, — yeah. —

Gtr. III

sl. H 1/2 Full P

Gtr. I

P H H P Full Full

C5 B5 F5 G5 D5

All things wash a way. —

sl. sl. P 1/2 P P 1/2 sl.

sl. sl. P 1/2 P P 1/2 sl.

Full Full 1/2

Full Full P 1/2

w/Rhy. Fig. 2 (1st 3 bars only) (Gtr. II)  
N.C.(A)

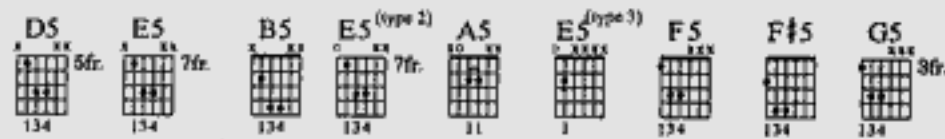
And they all fall down. — But

blood stained the sun to - day.



# THE OUTLAW TORN

Words and Music by  
James Hetfield and Lars Ulrich



Tune down 1/2 step:

⑥ = E♭ ③ = G♭  
⑤ = A♭ ② = B♭  
④ = D♭ ① = E♭

Slow Rock  $\text{♩} = 60$

Intro w/Rhy. Fill 1 F5/E E(♭5) F5/E Gtr. I

Play 7 times

F5/E E(♭5) F5/E N.C.

fade in dist. tone P.M.

Play 4 times (4th time Gtr. I cont. in slashes) (end Rhy. Fig. 1)

N.C.(E5)  
Rhy. Fig. 1 (Gtrs. I & II)

P.M. P.M. P.M. P.M. P.M. P.M.

(D) 1/2 1/2 1/2

D5 E5  
Gtr. I  
Gtr. II

(Gtr. I out)

(Gtr. II out)

dim.

Rhy. Fill 1 (Gtr. II)

Play 7 times

fade in w/dist. & wah

(wah off)

let ring .....

1st Verse  
\*N.C.(E5)

And now I wait my whole - life - time - for - you.

\*Chords implied by bass when gtrs. are tacet (throughout).

w/Fill 1

And now I wait my whole - life - time - for -

Gtrs. I & II D5 E5 (Gtrs. I & II out)

you.

N.C.(E5)

I ride the dirt, I ride the tide - for - you.

w/Fill 2

I search the out - side, search - in - side - for -

Fill 1 (Gtr. I) (cont. in slashes)

\*Vol. swell

Fill 2 (Gtr. I) (cont. in slashes)

\*Vol. swell

D5 B5

*sl.*

— you to take back what you left me. — I know I'll al - ways burn — to be —

N.C.(A5)

\*Gtr. I *sl.*

the one who seeks so I may find. — And now I wait my whole life - time. —

Chorus  
w/Rhy. Fig. 1 (Gtr. I: 4 times; Gtr. II: 2½ times)

\*Gtr. II tacet

N.C.(E5) (D) (E5)

Out - law of — torn. —

(D) (E5)

(D) (E5)

Out - law of — torn. —

Gtr. II 1/2

*sl.* *sl.* *sl.* *sl.* *sl.* *sl.*

P.M. P.M. P.M. P.M. P.M. P.M.

5 5 5 5 5 5 5 7 9 9 12 12 11 5 7 0 7 0 5 7 0 5 7 0 5 7 0

*sl.* *sl.* *sl.*

(D) E5 (type 2) (Gtr. II out)

Gtr. II

And I'm torn. —

1/2 1/2 (cont. in slashes) Gtr. I

*sl.* *sl.* *sl.* *sl.* *sl.* *sl.*

5 5 5 5 5 5 5 7 9 9 12 12 11 7 9 7 9 (9) (9)

*sl.* *sl.* *sl.* *sl.* *sl.* *sl.*

(Gtr. I out)

(w/delay repeat)

2nd Verse  
N.C.(E5)

So on I wait my whole— life - time— for— you.

w/Fill 1

So on I wait my whole— life - time—

for—

Gtrs.  
I & II

D5 E5

pick scrape

(w/delay repeats)

(Gtr. I out)

you.  
\*Gtr. II holds chord till end of bar and is out.  
Gtr. I plays slashes as indicated.

N.C.(E5)

The more— I search,— the more— my need— for— you.

w/Fill 2

The more— I bless,— the more— I bleed—

for—

D5 B5  
\*Gtr. II

⑤ open

A B5

you. You make me smash the clock— and feel.  
\*For next 4 bars, Gtr. I doubles Gtr. II w/slight vibrations ad lib.

I'd rath - er die be - hind— the wheel.

⑥ 3fr.

G A5

A5

Time was nev - er on— my side,—

so on I wait my whole— life - time..

Chorus  
w/Rhy. Fig. 1 (2 times)

N.C.(E5)

(D)

(E5)

(D)

Out - law of— torn.—

Out - law of—

(E5) (D)

Yeah, I'm out - law of -  
(end Rhy. Fig. 1A)

Rhy. Fig. 1A (Gtrs. I & II)

P.M. 1/2

w/Rhy. Fig. 1A (Gtr. II)  
(E5)

(D)

torn. And I'm torn.

Gtr. 1

P.M. P.M. P.M.

11-12 12-12

5 7 5 7 5 7 5 9 9-10 10-10

Bridge  
2nd time w/Fill 3

D5 E5 D5 A5 G5 A5 G5 A5 G5 D/F# G5

And if I close my mind in fear, please pry it open.

(Hear me.)

Rhy. Fig. 2 (Gtrs. I & II)

(end Rhy. Fig. 2)

7 9 7 7 5 7 7 7 5 7 7 7 7 5 5 5 0 5 7 7 7 7 7 7 5 5 5 5 0 5 7 7 7 7 7 7 5 5 5 5 0 5 7 7 7 7 7 7 5 5 5 5 0

sl.

sl.

Fill 3 (Gtr. III)

8va .....  
1½

sl.

(Gtr. III out)

1½

sl.

22 (22)

w/Rhy. Fig. 2B

D5 E5

D5 A5

G5 A5

G5 A5

N.C.



(See me.)

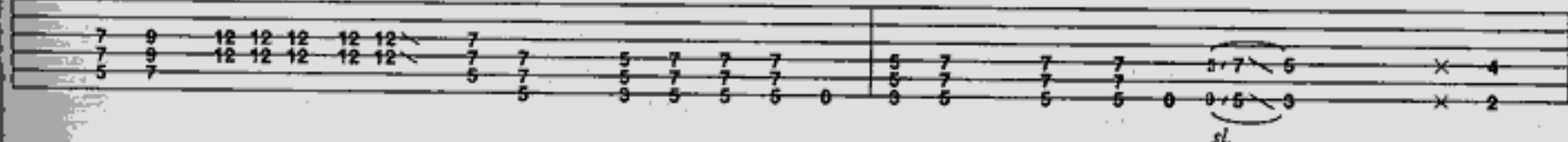
Rhy. Fig. 2A (Gtr. I)

(end Rhy. Fig. 2A)



sl.

sl.



w/\*Rhy. Fig. 2

D5 E5

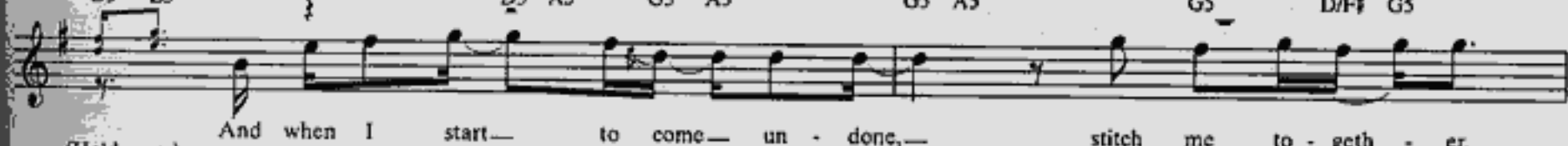
D5 A5

G5 A5

G5 A5

G5

D/F# G5



(Hold me.)

\*Throughout Bridge, play all rhy. figs. w/slight variations ad lib.

w/Rhy. Figs. 2A & 2B

D5 E5

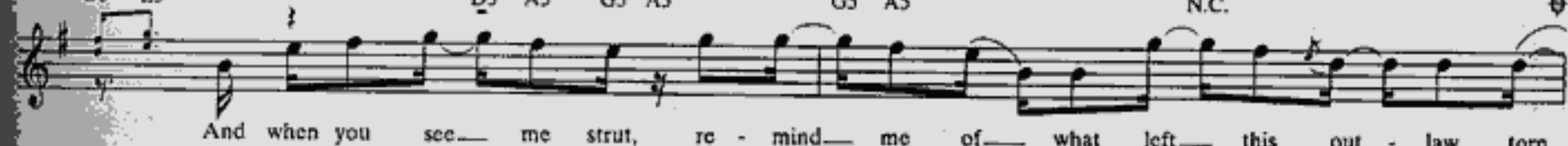
D5 A5

G5 A5

G5 A5

N.C.

To Coda

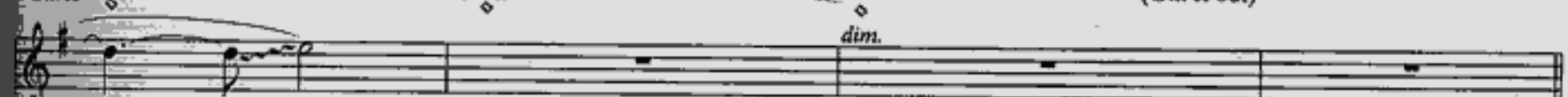


(Save me.)

E5 (over 3)

Gtr. II

(Gtr. II out)

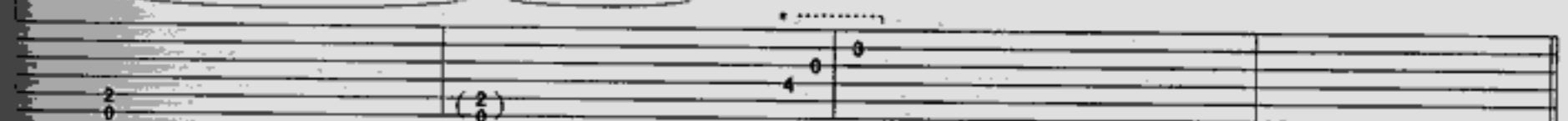


dim.

Gtr. I



(w/delay repeats)



\*Pick stgs. near bridge.

Rhy. Fig. 2A (Gtr. II)



sl.



sl.

Interlude  
N.C.(E5)

*mf*  
w/delay

Full

sl.

2

2

7 5 7 5 7 (7)

sl.

\*For next 16 bars, all notes are sounded by vol. swells and all vib.'s are slight.

Full Full Full Full P Full

Full Full Full Full Full

14 12 14 12 14 12 14 12 14 12 14 12

P

Full 1/2

Full 1/2

14 7 5 7 9 5 5 7 7 5 7 9

(B5)

5 5 7 7 5 5 7 9 5 5 9

Guitar solo  
w/Rhy. Fig. 1 (2 times) (Gtr. I)  
N.C.(E5)  
Gtr. III

(A5)

Full

(delay off) *f* trem. pick  
dist. tone w/wah as filter

Full

7 9 (9) 9 7 9 10 12 12 12 12 12 12

\*Swell notes in louder.

(D)

Two staves of musical notation. The top staff is in treble clef with a key signature of one sharp (F#). It contains a series of eighth notes with various bends indicated by upward arrows and the notation "1/2". The bottom staff is a guitar tablature with fret numbers 12, 14, and 15. It includes a slide instruction "w/slide" and a note "(E5) 1/2".

(D)

Two staves of musical notation. The top staff is in treble clef with a key signature of one sharp (F#). It contains a series of eighth notes with various bends indicated by upward arrows and the notation "1/2". The bottom staff is a guitar tablature with fret numbers 12, 14, and 15. It includes a slide instruction "w/slide" and a note "(E5) 1/2".

\*TAB numbers above 24 are imaginary fretboard positions.

(E5)

Two staves of musical notation. The top staff is in treble clef with a key signature of one sharp (F#). It contains a series of eighth notes with various bends indicated by upward arrows and the notation "1/2". The bottom staff is a guitar tablature with fret numbers 12, 14, and 15. It includes a slide instruction "w/slide" and a note "(E5) 1/2".

w/Rhy. Fill 2  
(D)

D.S. al Coda  
(cont. in Fill 3) §

w/Rhy. Fill 3 (4 times)

Gtr. E5 (type 3)

Coda I

(cont. in notation)

Two staves of musical notation. The top staff is in treble clef with a key signature of one sharp (F#). It contains a series of eighth notes with various bends indicated by upward arrows and the notation "1/2". The bottom staff is a guitar tablature with fret numbers 12, 14, and 15. It includes a slide instruction "w/slide" and a note "(E5) 1/2".

Rhy. Fill 2 (Gtr. I)

Two staves of musical notation. The top staff is in treble clef with a key signature of one sharp (F#). It contains a series of eighth notes with various bends indicated by upward arrows and the notation "1/2". The bottom staff is a guitar tablature with fret numbers 12, 14, and 15. It includes a slide instruction "w/slide" and a note "(E5) 1/2".

Rhy. Fill 3 (Gtr. II)


Two staves of musical notation. The top staff is in treble clef with a key signature of one sharp (F#). It contains a series of eighth notes with various bends indicated by upward arrows and the notation "1/2". The bottom staff is a guitar tablature with fret numbers 12, 14, and 15. It includes a slide instruction "w/slide" and a note "(E5) 1/2".



N.C.(E5)

\*For next 4 bars, all notes are sounded w/vol. swells.

Fdbk. pitch: E sl.  
(Actual sounding pitch is F $\sharp$  due to note being bent.)

Rhy. ES (type 3)  
Fig. 3  
(Gtr. II) 

(end Rhy. Fig. 3) w/Rhy. Fig. 3 (3 times)

F#5 G5 E5 (type 3) F5 Full  
 1/4 1/4 Full  
 sl. sl. sl. sl. H P  
 0 10 12 0 10 12 0 10 12 10 10 12 10 12 10 10 12 12 12 10 12 10 12 12 10 12 10 12 10 12 10

F#5 G5 E5 (type 3) F5 Full  
 1/4 Full 1/4 Full H P  
 sl. H sl. 1/4 Full H P  
 10 12 12 12 10 12 12 12 10 12 10 12 12 10 12 12 14 14 14 12 14 12 14 14 12 14 12 14 12

F#5 G5 E5 (type 3) F5  
 1/4 1/4 1/4 1/4  
 sl. H sl. sl. sl. 1 1/2  
 12 14 14 14 12 12 12 12 12 14 12 12 14 12 12 14 12 12 14 12 12 14 12 12 14 12 12 10

F#5 G5 (end Rhy. Fig. 4) E5 (type 3) F5  
 1 1/2 1 1/2 1 1/2 1 1/2  
 H P 1 1/2 1 1/2  
 0 10 12 0 10 12 0 10 12 0 10 12 0 10 12 10 12 10 12 10 12 10 12 10 12 10 12 10

F#5 G5 E5 (type 3) F5  
 Full Full Full Full 1 1/2  
 Full Full Full Full 1 1/2  
 0 10 12 0 10 12 0 10 12 10 12 10 12 10 12 10 12 0 10 12 0 10 12 0 10 12 12 12 10

w/Rhy. Fig. 4 (1 1/2 times)  
 E5 (type 3) F5

